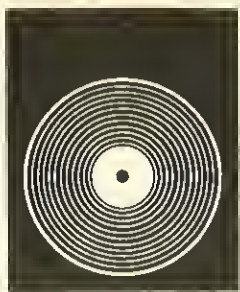


June-July 1959

Issue No. 23



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



"Uncle Am" STUART

Champion Fiddler of
Tennessee

Exclusive Vocalion Record Artist

"UNCLE AM'S" playing made me feel reckless the rest of the evening", wrote a well-known radio reviewer after hearing "Uncle Am" fiddle.

The Vocalion Records of this champion fiddler from the sunny South are going to be brilliant business builders for Red Record dealers North or South. Uncle Am's fiddling makes 'em all pat their foot.

"Am" Stuart Records (all 10 inch 75c.)

- 11839—Cumberland Gap (Hoe-down)
.....acc. by banjo picker
—Grey Eagle (Hoe-down)
14840—Sourwood Mountain (Hoe-down)
.....acc. by banjo picker
—Waggoner (Hoe-down)
14841—Sally Gooden (Break-down)
acc. by piano—vocal chorus

- Leather Breeches (Break-down)
.....acc. by banjo picker
14843—Billie in the Low Ground..
(Puncheon-floor dance)
—Rye-Straw (or) Unfortunate
Pup (Puncheon-floor dance)
.....acc. by banjo picker

Playable on all Phonographs

THE AEOLIAN COMPANY
Aeolian Hall New York

Distributors of Vocalion Red Records

MUSICAL PRODUCTS DISTR. CO.,
37 E. 18th St., New York City.

WOODSIDE VOCALION CO.,
154 High St., Portland, Me.

A. C. ERISMAN CO.,
174 Tremont St., Boston, Mass.

GIBSON-SNOW CO.,
306 W. Willow St., Syracuse, N. Y.

LINCOLN BUSINESS BUREAU,
1011 Race St., Philadelphia, Pa.

PITTSBURGH PHONO. DISTR. CO.
217 Stanwix St., Pittsburgh, Pa.

VOCALION RECORD CO. OF MD.,
305 N. Howard St., Baltimore, Md.

O. J. DEMOLL & CO., 12th and
G Sts., N. W. Washington, D. C.

S. E. LIND, Inc.,
2755-65 W. Fort St., Detroit, Mich.

VOCALION CO. OF CHICAGO,
Distributors of Vocalions and
Vocalion Records,
529 S. Wabash Ave., Chicago, Ill.

OHIO MUSICAL SALES CO.
1747 Chester Avenue,
Cleveland, O.

LOUISVILLE MUSIC CO.,
570 S. 4th St., Louisville, Ky.

STERCHI BROS., Knoxville, Tenn.

STERCHI FURN. & CARPET CO.
Atlanta, Ga.

REINHARDT'S, INC.
104 S. Main St., Memphis, Tenn.

RADIO EQUIPMENT CO. OF TEXAS
1319 Young St., Dallas, Texas

D. H. HOLMES CO., New Orleans, La.

STONE PIANO CO., Fargo, N. D.

STONE PIANO CO.,
Distributors of Vocalions and
Vocalion Records,
826 Nicollet Ave., Minneapolis, Minn.

MOORE-BIRD CO.,
1720 Wazee St., Denver, Colo.

MUNSON-RAYNER CORP.
643 S. Olive St., Los Angeles, Cal.

MUNSON-RAYNER CORP.
86 Third St., San Francisco, Cal.

PREDICTIONS OF THE FOLKLORE CENTER

Israel G. Young

PREDICTIONS OF THE FOLKLORE CENTER
FOR THE FUTURE.

-- There will be so much money to be made in Folk Music in the next two to three years that politics and personal differences will be forgotten in the desperate attempts to copyright every folksong that was ever written. Hundreds of arrangements will be copyrighted by scholars, collectors, etc. The left-wing will cease attacking tin pan alley as they get more and more used to the fact that more money can be made by copyright than protest.

-- I have nothing against Tin Pan Alley as they are in the business to make money. I feel bad about all the new music that will parade as Folk Music just the way a lot of new music was called Calypso a few years ago. However, Calypso goes on just the way Folk Music will go on -- despite the temporary, frenzied interest of the Alley.

-- The New Lost City Ramblers, a unique group that has listened to 78s before Guthrie's time and is recreating it for City Audiences from Washington, D.C. to the Newport Folk Festival will become a national phenomenon. They will cross the American Scene with their enthusiasm for old time music.

-- Oscar Brand will continue his Folk Festival on WNYC for another fourteen years and will introduce more new folksingers than ever to the New York City audience.

-- Folk Music in Washington Square, NYC, will worsen as it gets more democratic. It will take a long time for people to learn that lessening of musical standards to bring more people in is essentially undemocratic as it gets people to be satisfied with less.

-- Standards for Folk Music Concerts, however, will continue to rise and soon Folk Music Concerts will be expected to be professional in the same way that people expect professionalism when they go to hear a concert of lieder or chamber music.

-- New Folk Music magazines will come into existence. Each person that has something to say will create his own house organ. I am starting my own and it will be called Folk Music Guide, USA. SINGOUT will continue to steer away from politics and will become a valuable guide to good folk songs as they become popular. CARAVAN will have some trouble carving a path between the scholarly and popular approach. GARDYLOO will remain fresh and uncommercial. Unimportant now, scholars will find a lot of the ethos of the City Folk in its mimeographed pages. RECORD RESEARCH will continue to publish thorough-going studies on various facets of Americana. No need to worry about this magazine changing policy ... THE JAZZ REVIEW will find ever new critics to review the same records by Sonny Rollins and Thelonious Monk. The letters to the Editor will become a most important, integral part of the magazine

-- The word FOLKNIK will go into the Dictionary and I won't be able to copyright it.

-- There will be more Folk Music than Jazz Concerts offered in Town Hall and Carnegie Hall for the next two years or more. Most of the big Jazz producers are jumping on the Volkswagen.

-- Even if no one attends The Newport Folk Festival in July there will be enough folksingers performing to make a fine audience.

-- The publicity on beatniks will die down and they will be forgotten forever. They will leave nothing to be remembered, nor bitter, nor sweet, nor poignant.

-- Articles on folk music will replace 50% of the phony articles on stereo in many music magazines.

-- Colleges will become more and more important in the economic life of folksingers. They will be doubly beneficial as they will help to create national names for many good folksingers.

-- Puerto Rican music will bring a new, revitalizing force to folk music. The scholars will not know how to cope with the problem but the city kids will pick it up in their wonderful way and make it their own.

-- Folk-jazz will never get anywhere. There is no meeting ground between kids carrying Dobson banjos and pink shirts sporting rolls of twenty dollar bills.

-- Phonograph companies will introduce two inch discs to stiffen the market when people tire of carrying stereo equipment to the beach. Stereophonic earplugs for transistor radios will make the Broadway scene for a while, and eventually become oddities for collectors.

-- I can't predict what I'll be doing two years from now but it will be at five times my present earnings, with increments. If you want to make a killing - open a Folklore Center (There are a dozen stores opened up since I opened my store in March, 1957) and don't be afraid. Don't be married. Have faith in your genius. Put on concerts which only 60 people will attend to attest to your integrity. Lend money to any itinerant folk singers. Let them sleep in back of your store and feed them. Once your ego is established start your own magazine. Brag if you can pay the bills. After two years a girl from California will walk into your store and make you realize that you are worth something. You will make a living from the money you no longer lend, alone! You will start to keep books for the government and the accountant. You will rob and hustle and move from the bottom of twelve totem poles towards a view of the top of the stairs. Own percentages as that is the way to make money in America. Write columns for everyone as it will make you an information center and information is money in America. Then you will get married and will start in a new profession gotten from a lead in your own store. If you still need help call me at GRamercy 7-5987 but do not reverse the charges.

** A NEW SECRET HISTORY OF FOLKLORE U.S.A. is now being written and will not be published until after my death, and then only for Life Magazine.



(EDITOR'S NOTE):

-- Israel G. Young is the publisher of The Jazz Review, and a regular contributor to SING OUT. He is the proprietor of The Folklore Center in NYC, which is the first store in the country to be so specialized. He produces small folk concerts that have introduced such singers as Billy Faier, Peggy Seeger, The New Lost City Ramblers, Paul Clayton etc. to NYC audiences. The first skiffle group under his sponsorship was heard at an informal concert at the Folklore Center. He is the owner of The Folklore Press and has just founded the Candid Music Publishing Company that will deal only in popular music. His new magazine FOLK MUSIC GUIDE, USA, will appear in September.

COUSIN AM AND COUSIN GEORGE

BY WILLIAM COBB

(Editor Note):

Today, our folk fanatics identify him as 'Uncle Am', one of those obscure legendary folk-fiddlers whose name has been included in our growing folklore documentary, perhaps, mainly because of a few phonograph recordings that he recorded just a short time before his death in the 20s. To Mr. William Cobb, who wrote the following account over 30 years ago for The American Mercury - - he was relation, 'Cousin Am'. To understand the unpredictable Am, you have to learn about his very predictable brother, George. Mr. Cobb has brought these 'opposite pole' brothers together in his biographical appreciation, and has reviewed their main traits with a certain degree of objectivity.

We would like to thank Mr. Cobb for allowing us to reprint his study of his remarkable cousins.

THE children of our family often discussed Cousin Am's chances of getting to Heaven. Sometimes on Sunday after church, with the strains of that mighty old hymn,

Shall we gather at the river,
The beautiful, beautiful river,

ringing in our ears, we would decide sorrowfully that Cousin Am's prospect of joining the saints at the river was highly dubious. At other times, during the week, after the old man had entertained us with his gorgeous tales of all-night 'coon hunts and fox chases when he was a little boy in the Tennessee mountains, or after we had watched him dandle the youngsters on his foot, singing,

Oh, I went to the animal fair
And the birds and the beasts were there,

we would conclude that God would be an old meanie to keep such a fine jolly gentleman outside the pearly gates.

Of Cousin George's going to Heaven there was, of course, no question. He was, even on earth, of the elect, one of the saints. When his name was called by St. Peter the good Lord would motion him to a place of glory among the sheep on His right hand. Cousin George was the most famous preacher in our church, the Methodist Episcopal, South; he was the only one of the denomination included on the official list of the Twenty Foremost Ministers of America. We were proud of our privilege of calling him Cousin. To other people he was the Rev. Dr. George R. Stuart, a mighty force for righteousness. We children did not realize the full measure of his greatness, but we did know

enough to be sure that God would welcome him into Heaven the moment he presented himself.

The same genealogical accident that made us kin to Cousin George related us to Cousin Am also, for the two were brothers. They had begun life together in a mountain county of East Tennessee. George's career led upward to Methodist sainthood and to eminent political parsonship. Ambrose trod the wide and pleasant primrose path, playing his fiddle and smelling the primroses as he passed. His career ended in a small East Tennessee town as the village wit and the fiddler for country dances. That the two brothers would meet in the Promised Land was a possibility too remote to be entertained. There was a salty realism in Cousin Am's attitude toward life that the gate-keeper of Paradise would surely not approve. But Cousin George's unquestioning belief was a certain passport to eternal bliss. Cousin George believed all the things which a good Southern Methodist should believe, but Ambrose was interested only in what amused and entertained him.

Soon after Cousin George died, in 1926, the most eminent literary embalmer of the Church produced a biography of him which preserves, under a thick coating of grease, the main facts of his life and work. The preface was written by the illustrious Dr. S. Parkes Cadman, God's gift to the radio fans. The story of Cousin George's achievements includes a glorious part in most of the high deeds performed by Cotton Belt clerico-politicians during the past forty years. He, more than any other one man, was responsible for the triumph of Prohibition in the South. When the Hon. William Jennings Bryan succumbed in Dayton, and his clay was carried to Washington for military burial, Cousin George was chosen as Dixie's representative to utter the final prayer over it. When the Anti-Saloon League launched a last frenzied drive against the saloons of New York City, with a mass-meeting in the old Madison Square Garden, Cousin George was the principal speaker. In the gay nineties he had been the partner of the Rev. Sam P. Jones, the greatest evangelist who ever roused the Southern Bible-searchers, and after that eminent man's sudden demise in 1906 he succeeded to the title. He founded a college for women which stands to this day as a monument to his pious enterprise. In the very closing days of his life, as pastor of the First M. E. Church, South, at Birmingham, Ala., he led the embattled clergy of the town in a crusade against the

opening of a dance-hall in one of the public parks, thus saving the youth of the city from the wiles of the Devil.

No official biographer has sweated over the details of Cousin Am's life. I did not even know until recently that his name was Ambrose instead of the Am which we always called him. When I knew him best, Cousin Am was a salesman for a safe and vault company, but his chief vocation was playing old-time tunes on his fiddle and traveling around winning old-fiddlers' contests. Before he could start fiddling with the proper verve and zest, Cousin Am had to wet his whistle and grease his bow arm with a shot or two of corn liquor. Then he could wing his way triumphantly through the intricacies of such old-time country tunes as "Turkey in the Straw" and "The Arkansas Traveler." Drinking, of course, was the most heinous sin possible for a Southern Methodist; so Cousin Am, out of regard for his neighbors' sensibilities, usually went up to Louisville or Cincinnati for his major sprees. When he returned from these "business trips" he was always the object of much discussion in the village. The Methodist and Baptist men-folks, sitting around the blacksmith-shop-garage, buzzed with envious curiosity when they saw him. Cousin Am walked jauntily through the streets as if the rattle of comment behind his back did not exist. He would smile and bow ceremoniously to the ladies, and wave his hand jovially to the men. The children he stopped and talked to, to their delighted embarrassment.

To us, his cousins, he brought trinkets and souvenirs of the big city. To us Cincinnati was not the saloon-infested den of iniquity our grown folks thought it, but a beautiful place whence Cousin Am returned happy, bearing gifts. We liked him so much we sometimes even thought of praying to God to let him into Heaven just as a special favor to us.

II

Cousin Am and Cousin George had grown up together in the backwoods of East Tennessee. They came of good stock, badly run to seed. Before the Civil War their family, buttressed by land inherited from pioneer ancestors, held a position of some local importance. George was born in 1857; Ambrose a year or two before. During their youth they saw the meanest side of the war: Reconstruction, embittered by the shootings and burnings of local mountain-feuds. Both learned to hate the very name of war. George denounced it for

years from the lecture platform and pulpit as an evil second only to the saloon itself. But when the United States entered the World War, George, who was pastoring in Birmingham, whooped for Uncle Sam just as vigorously as any penny-pot preacher who had no previous convictions to go back on.

Ambrose, during the World War, laughed at the deified Woodrow's slogans about saving democracy and ending war. He never stopped hating war. He hated it more than ever when war-time Prohibition became effective, and the beautiful Cincinnati saloons, with their long mahogany bars and their shining plate-glass, gave way to dirty back-alley holes-in-the-wall, and the benevolent German barkeepers were succeeded by rat-faced furtive bootleggers. Not many people in the village dared talk aloud against Prohibition. Ambrose was denounced as pro-German and un-American for snickering at God's handiwork, the Eighteenth Amendment.

The father of the two boys, broken by the Civil War, sank to the shiftless ways of a tenant farmer. Each Fall the family packed its meagre household truck and migrated to a new farm and a new landlord. The life was hard, grinding, cheerless. The father relieved the tedium of it by taking an occasional drink of East Tennessee mountain-dew, the fiery first-run corn liquor that the mountaineers have made since time immemorial. There is no record that he ever drank to excess, or came home to abuse his wife and babies. But to George his father's jublations were catastrophes worse than death. In after years when he was, next to Bryan, the Anti-Saloon League's most highly paid rhetorician in the South, George exaggerated his father's infrequent brannigans into endless and gorgeous orgies. He drew tears from his audiences by describing the hard lot of his youth under the terror of a drunken father. Ambrose was different. He went on indulging himself frequently in the civilizing and social bottle. George, when he learned that Am drank, denounced him, too, from the pulpit as a drunkard, and held him up as a horrible example of the power of liquor to curse a life. Am laughed, took another nip, got out his fiddle, played "The Arkansas Traveler," patting his foot as he scraped the strings, and forgot his wowsy brother.

George had early found relief from the drudgery of farm life by getting religion. He went to church faithfully. First he tried a Quaker church which some Pennsylvania colonists had established in the uncongenial backwoods. Here, during a revival meeting, he experienced conversion. But the Quakers were too quiet to satisfy him. Next he sampled a Presby-

terian chapel, but the grim fatalism of predestination scared him more than the serenity of the Friends had bored him. So he joined for keeps the shouting Methodists, and lived to become the loudest shouter of them all. His conversion was a turning point in his life. It directed him into religion as a trade. Within a short time he heard God calling him to preach. He trained himself in oratory and in the doing of good deeds, so that he might acceptably answer the call.

The first to bite the dust before the power of George's ambition was his own father. George was fourteen years old when he professed religion at the Quaker chapel. Getting up from his knees at the altar he walked to the rear of the building where his father sat. Throwing his arms around the old man's neck, the boy pleaded with him to accept salvation. Much moved, the old man murmured:

"My son, you have taken the right step and your old father will not stand in your way, but will go with you."

But the fight for the old man's battered soul was not to be won so easily. George soon observed that his father cast longing eyes at the now forbidden jug, and that he seemed to pine for his old godless companions. The boy was firm. The shack in which they lived did not contain a private room for communing with the Lord, so George took his father off behind the granary and set him to praying for strength to overcome his thirst. From a distance George watched him, and kept him at the praying until the old man rose from his knees with a shining face which proclaimed that God had given him victory. George was greatly mortified when Am laughed at all this.

George believed passionately, with all the strength of his soul, that God would reward his father's victory over the Devil with happiness and plenty. But affairs on the rented farm moved on much as before; crops failed just as often and money was just as scarce. George's belief in his own righteousness, however, and in the rightness of his action never wavered. Nor would he ever admit that drinking was the least of the ills which beset his father. All through his life he was given to believing things easily, without requiring much proof.

After the conversion of his father, George set himself to the task of preparing for the ministry. He taught school, peddled churns, distributed Bibles, preached, and lectured to pay his way through the poor schools of East Tennessee. At the age of twenty-five he had finished a two-year course at Emory and Henry College, in the Virginia backwoods, and been graduated with the A.B. degree. He had won medals

for oratory, and married the daughter of the president of the college. Ambrose, in the meantime, spurning the benevolences of relatives and preachers, had gone to work for himself. When the two were old men Ambrose was as well and probably better educated than George. His tough, realistic mind did not harbor superstitions and illusions as George's did.

During his high-school days George contracted one belief out of which Ambrose was able to laugh him. He became a spiritualist, believing in the power of spooks so devoutly that he relied on them to help him pass a certain important examination. The spooks failed him, and he flunked ignominiously. Still George did not waver in his belief; he simply concluded that he had misrakenly called up the wrong spirit. So Ambrose arranged a private seance for his benefit. George's admiring biographer tells the story best.

The two [Ambrose and George] were rooming together. In the room was a rocking-chair that George was very proud of. It was a recent gift to him, left by an invalid in recognition of the comfort he had been to her in her last days. There was also at least one picture on the wall. Ambrose contrived by means of a cord tied to each of these that they should become the active and ocular instruments of at least one spirit, sometimes called the spirit of mischief. When George had retired and was sinking into that delicious state that teems with wonders and opens the gates of credulity wide, Ambrose called to him in a husky whisper: "George, George, look at that rocking chair!" George was startled and sat bolt upright with staring eyes. The rocking ceased. Ambrose could bear George's heart beat. Gently the chair began rocking again. George indulged in some inarticulate exclamation. Then he heard a gentle tapping on the wall, and Ambrose whispered, "Look, look, at that picture!" and George found voice to say, "Ambrose, it shore did move." It moved more violently, the rocker alternating with the picture. Any minute other pieces of furniture might come alive and begin to cut curious antics. "What does it mean, Ambrose?" "George, maybe it means you ought to return the chair." Then he carried on a conversation with the rocker, which convinced George against his will that the beloved treasure must be returned. The seance was broke up by a curious group that had gathered about the building, perhaps by prearranged publicity. In the group was a youth whose nerves could not stand the strain, and he began to wail. It was then necessary for Ambrose to let out the secret, aided in doing so convincingly by the picture overdoing its act and tumbling to the floor, revealing the telltale string.

George's believing mind was much shocked by this exposure, but he clung to his other beliefs with new and stronger tenacity.

III

George's first appointment, after he entered the ministry, was to Cleveland, Tenn., the capital of the Holy Rollers. Although he stayed in this charge less than a year, he exhibited in it in a highly developed form the habits of ecclesiastical dictatorship that were later to bring him to the heights of political parsonship. The first object of

his reforming zeal was lowly enough. In the main square of the village stood the horse-racks to which the country people hitched their teams while they did their shopping. To George, for some strange reason, the horse-racks were an abomination unto the Lord. He agitated for their removal. The country people protested at the interference with their liberties.

"Young man," said one of them, "I understand you are pushing the question of moving our horse-racks to the back alleys. I think you had better attend to your preaching and let our horse-racks alone."

George replied: "The business of my preaching is to help clean up this country physically, mentally, and morally. I think this is part of my job." So the horse-racks went. He spent as much time advocating good roads, new courthouses and better telephones as he did in ministering to his flock.

In less than a year George had tired of his pastoral duties at Cleveland. His active, restless nature demanded more action. At this time, circa 1884, the Church was in the midst of an educational boom. George projected a school for girls to be located in Cleveland, and gave himself to the task of raising funds. Knowing that the Lord would want to help in this worthy endeavor, he concocted a brilliant scheme. The Louisiana State Lottery was then at the height of its glory. George felt sure that the Lord would indicate to him a winning ticket, and that with the funds thus easily secured the college could be brought speedily to reality. He asked a friend to buy the ticket for him. The friend refused, and rebuked him for suggesting it. George quickly about-faced. Slapping his friend on the shoulder, he said: "Old boy, but you've got a level head on your shoulders. We've got no business fooling with the Louisiana Lottery; it's a device of the Devil." Later he did his bit toward abolishing this institution of sinfulness.

Thereafter, in building the college, he relied upon the slower process of waiting for the Lord to move the hearts of rich Methodists. Today Centenary College, with almost a hundred students, stands in Cleveland as a monument to him. Any tourist who has driven from Chattanooga to Knoxville will remember Cleveland. The highway widens there, with a Coca-Cola stand on one side and the post-office on the other. Just beyond is the cemetery. The dilapidated brick building in a large lawn on the right-hand side of the road going north is Centenary College, George R. Stuart's monument. Methodist preachers too indigent to send their daughters to Randolph-Macon still educate them at Centenary.

The graph of George's success now began to rise sharply and steadily. On a visit to the holy town of Jackson, Miss., in

1890, he was called upon to pinch hit for the great Sam P. Jones when that illustrious revivalist's voice failed him just before an evening meeting. George held the audience of morons spellbound and sent them home just as thrilled as Sam himself could have thrilled them. From that time on, for sixteen years, he was the partner of the South's greatest revivalist, alternating with him in the pulpit and acting as his first lieutenant off the stage. The two were successful beyond the dreams of avarice.

Jones could sway an audience of back woods Methodists as few preachers could; George Stuart alone matched him in platform power. In that period Moody and Sankey were filling specially constructed tabernacles every night with pop-eyed listeners. Jones introduced their technique into the South. Coming into a city he would build a huge, flimsy barn, or tabernacle, secure the united support of all the local clergy, or at least all the Methodists, organize a working force of come-on men and ushers, and stage a sizzling campaign which wound up with gifts for the evangelist. He was already famous when George became his partner. Their song-leader was E. O. Excell, who has edited many hymnals and song-books for the church. The team played to great crowds and huge box-office returns all over the South, from Texas to Virginia.

In Southern Methodist circles even yet old timers discuss the relative powers of Jones and Cousin George. Jones was pungent, forceful, somewhat coarse. George was mellifluous, humorous, and pleading. "Make 'em laugh, then make 'em cry, and you've got 'em" was his formula. Al Jolson uses the same technique in putting over a mammy song. Modern practitioners of the evangelist's art, Billy Sunday, Stough, Gypsy Smith, and the Blacksmith Preacher, are dim bulbs compared to the blazing incandescence of a Jones-Stuart-Excell revival. The revivalists of today have never seen such a visitation of power as came upon George at an afternoon meeting in Wilmington, N. C.

He walked upon the platform and faced five thousand people, took his text and began to preach. Throughout the whole sermon there was unusual unctious and power. People sobbed aloud. "Amen" and "Hallelujah" were heard. In the closing moments of the sermon there came one of the most marvelous demonstrations of the Holy Spirit ever witnessed in their great meetings. The pastors of the city were on the platform. . . . When this wonderful demonstration of power came upon the speaker, two preachers jumped to their feet at the same moment and both of them cried "Hallelujah" at the very top of their voices. At the same time twenty-five or thirty people all over the audience leaped to their feet and began to cry aloud and shout. The two preachers ran across the platform, fell into each other's arms, and people began to shout, embrace each other, and shake hands all over the great audience. At that moment the most marvelous divine touch came upon George Stuart, and he was powerless to speak for a minute.

But he recovered his voice in time to call for penitents.

In 1906 Jones died suddenly, breaking up the partnership. George felt this blow to his livelihood keenly, but the Lord did not let His servant suffer from want of employment. Already, in the revivalistic dull seasons, he had tried his hand at secular lecturing. For the next six years he freelanced on the remoter lyceum and Chautauqua circuits, and in local Prohibition fights. His Chautauqua lecturing George never regarded very seriously. The only object of his speeches was to amuse and edify his customers. He carried thousands of yarns and jokes in his memory and had thousands more filed in his office. His lectures were strings of funny stories capped with a mild moral, such as "Don't be lopsided," "Wear a smile," and the like. Just before he went back into the ministry, he contemptuously turned down an offer from a lyceum booking bureau of \$20,000 for six months of his time.

IV

George's belief in the divine inspiration of the Anti-Saloon League was one superstition out of which, unfortunately, Ambrose was never able to laugh him. In fighting for Prohibition he could combine two of the chief delights of his life, theological crusading and the regulation of other people's affairs. Southerners are born with an itch for politics; George had his full share of it. While he was still teaming with Jones the two had stirred up the whole South with their denunciations of the rum evil and their sensational charges against the moral conditions of whatever forlorn town they might be in. More than any other one man, George was responsible for Tennessee's swing into the dry column. In practically every other Southern State he waged war upon John Barleycorn.

His principal dry lecture was compounded of the same sort of hokum that made "Ten Nights in a Bar-room" such a knockout on the kerosene circuit. He told with sobs how he had dedicated his life to the crusade as a youth in a drunkard's home. He damned liquor with all the gusto of a medieval Dominican chasing a heretic. "The organized, monetized, politicalized, demonized liquor traffic is the most unconscientious, unscrupulous, fraudulent, knavish, crooked, two-faced, double-tongued, perfidious, treacherous, sneaking, and damnable aggregation that God's eye ever saw or the Devil's ingenuity ever fostered!" The beer barons, it appeared, had not a drop of human kindness in them. "There is no scoundrel they will not buy, no perfidious, treacherous, venal, perjured, barratrous agency they will not use, no corrupt, trothless, tortuous, and infamous influence they will not court; no foul, hase,

and ignominious method they will not employ; no veracinus, equitable, chivalrous, and stainless character they will not traduce; no sin they will not buy, and no virtue they will not sell; no wickedness this side of Hell they will not indorse and no sacredness this side of Heaven they will not profane to carry their plans and perpetrate their nefarious business!"

After all this he dramatized the sinful saloon before the yokels' bulging eyes.

Calling a little boy to the platform in the sight of all, he shouted: "What is the raw material for the gin mill? Our American boys! And this great drunkard factory is ever crying, 'Bring on more boys.'"

Then he called for something to represent a gin-mill.

Some one handed him a smoke-blackened lamp-chimney. After describing what this machine does to our American boys he shouted, "What shall I do with it?" The vast audience shouted back as with one voice, "Smash it." He walked over to a post at the corner of the platform and broke it into bits and trampled on them, while his audience leaped to their feet cheering till the building fairly rocked.

The glorious results of Prohibition he dramatized by recounting his experience in a local option fight in Bowling Green, Ky., in the early days of the crusade. It had been a dangerous contest. A committee met him at the train with the words, "George, she's as hot as a cookstove. If you spit on her she will fry. We thought a committee had better meet you for safety." But for days George spat and fought, and the dries carried the election. On a second visit to the now arid town, the milkman told him this affecting story:

I drove up to a drunkard's cottage, and a little girl came out to the wagon. . . . I noticed that her face was brighter than usual, and she said, "We want a quart of milk this morning." I replied, "No, you don't. I know what you get. You only want a half pint." As they did not pay promptly, I did not care to increase it. . . . She called her mamma to the door, and as her mother stepped to the door with a full week's milk tickets in her hand, the little girl said, "Mamma, don't we want a quart of milk this morning?" The mother said, "Yes, we will take a quart of milk." As I filled up the cup of the little girl until the white milk crowned it, she looked up with a smile playing over her sweet little face, and said, "Mr. Stuart drove the saloons out of Bowling Green, and papa has quit drinking, and we are going to get a quart of milk every morning now."

V

Every Southern audience that heard this story rose, wet-eyed, to its feet, shouting for quarts of milk for every little girl in the world, and, incidentally, signing the Anti-Saloon League subscription cards which the ushers shoved into their hands.

But after six years of free-lancing George began to long for that close touch with community affairs which the pastorate alone affords a preacher. The reforming of the horse-racks in Cleveland lingered

pleasantly in his memory; he craved a tilt with larger evils and more stubborn disciples of the Devil. In 1912 he accepted an appointment to Church Street Church in Knoxville. Soon his fine touch was discernible in the politics of the town. He called the city officials and police into his church and told them that "there are enough damnable pictures and pieces of literature on Gay street to ruin every boy in the city." He referred probably to a dull print of "September Morn" in a chaste silver frame which adorned a jeweler's window. At least this is the only damnable picture I can recall seeing during those years when I traversed Gay street daily. Furthermore, he initiated a law and order campaign which succeeded in chasing forty wretched prostitutes from the city. How Ambrose chuckled over his naive belief that eliminating forty women would solve the social evil in a town of sixty thousand!

After four years in Knoxville George transferred to the First Church at Birmingham. Here he enjoyed even more spectacular success as a clerical city manager. Shortly after he arrived the liberal element in the city proposed Sunday movies. George rushed to the attack with the vigor of a setting hen chasing a June-bug. From the pulpit he shouted that our civilization is safe only "as long as we keep sacred our holidays and our holy-days." He threatened the city councilmen to their faces with the direst wrath of God if they suffered this abomination. He wrote letters to the newspapers, he circulated petitions, he stirred up his fellow preachers. In the end he saved Birmingham.

The next attempt of the emissaries of Satan to ruin the town was directed at the young people. Some perverse person advocated a dance-hall for one of the city's public parks. Again George roared to the attack. He marshalled the forces of righteousness and beat off this threat to the purity of the southern Pittsburgh with dashing success. These two great victories placed him in practically undisputed command of the city. It is the literal truth that no council ordinance, no civic project, no group enterprise, no public programme involving even slightly what he considered the city's moral welfare could succeed if he put his veto on it. Likewise the best guarantee of success for any civic undertaking was his sanction. For nine and a half years he ruled Birmingham. When he died the whole city went into mourning for its master.

VI

Ambrose, the black-sheep brother, had in the meantime drifted about the world enjoying himself, selling a safe or a vault now and then for his living. Am's technique in selling safes was just as ingenious

as that of George in selling salvation. He would walk into a country store and ask the proprietor if he needed a safe. When the merchant responded that he had one Am would request permission to examine it. Twirling the combination of the ancient strong-box between his unusually sensitive fingers, he would count the clicks of the clumsy tumblers, figure the combination, and quickly open the door before the eyes of the astonished merchant. "Now," Am would say impressively, "any clever crook can open this tin-can just as easily as I did." He always got the order. He was too smart to try his trick on a modern safe. Thus he displayed more acuteness than George, for George had tried to sell Prohibition to the blasé New Yorkers by the same methods he used on the yokelry of the Hookworm Belt. Ambrose's fiddling brought him fame, too. Today his playing of certain American folk-tunes is recorded on phonograph discs, to gladden the hearts of music lovers long after George's roars have been forgotten.

Ambrose traveled through life unencumbered save by the most elementary prejudices. His loyalty to the late Confederacy was one of these. Once when he was in Louisville a troupe of seven old-time fiddlers was playing at the big-time vaudeville theatre. During the engagement one of the seven died. The manager of the troupe, knowing of Am's fame as a fiddler, and learning that he was in town, invited him to take the vacant place at a very handsome salary. Am, naturally, was much pleased at this recognition, and accepted forthwith. But when he arrived at the theatre for rehearsal he discovered that the troupe was billed as the G. A. R. Fiddlers, and that they wore Federal uniforms for the act. He threw his contract in the manager's face and went back to selling safes.

Cousin Am and Cousin George died less than two years apart. George's going did not reflect credit upon the kindness of the God he had served for nearly seventy years. A malignant affliction tortured his closing years. Time after time he was carried to famous physicians. The skill of the Johns Hopkins Hospital surgeons delayed the end but a short while. After his death his admirers chartered a special train to carry his body from Birmingham back to Cleveland. Thousands accompanied the body to the train and other thousands met it in Cleveland. The official council of the Anti-Saloon League passed resolutions of sympathy. He was given obituary editorials in all the leading newspapers of the South.

Ambrose was nearly seventy years old when he died. His life had outraged Southern Methodist propriety. He smoked, cursed, drank, was probably guilty of even

Cont'd on Back Page

THE GOLDEN AGE OF COLUMBIA FOLK RECORDING

Columbia New Process Records

Old Familiar Tunes

Columbia NEW PROCESS Records

Made the New Way—Electrically

Viva-tonal Recording—

The Records without Scratch

SMITH'S SACRED SINGERS



SMITH'S SACRED SINGERS

Columbia is proud of the opportunity that has been given them to aid in the marvelous revival work which Smith's Sacred Singers are doing.

TRACE THE FOOTSTEPS OF JESUS HE IS COMING BACK	15173-D 10-inch 75c
JESUS PRAYED—Scripture Reading by Rev. M. L. Thrasher LIFE'S RAILWAY TO HEAVEN	15159-D 10-inch 75c
I WILL SING OF MY REDEEMER HE WILL SET YOUR FIELDS ON FIRE—Piano Accomp.	15144-D 10-inch 75c
WE ARE GOING DOWN THE VALLEY ONE BY ONE—Piano Accomp.	15128-D 10-inch 75c
IF I'M FAITHFUL TO MY LORD—Violin and Guitar Accomp.	15110-D 10-inch 75c
SHOUTING ON THE HILLS—Violin and Guitar Accomp. THE EASTERN GATE—Piano Accomp.	15110-D 10-inch 75c
PICTURES FROM LIFE'S OTHER SIDE—Guitar Accomp. WHERE WE'LL NEVER GROW OLD—Piano Accomp.	15090-D 10-inch 75c

MADE THE NEW WAY—ELECTRICALLY

THE BLUE RIDGE HIGHBALLERS

(Led by CHARLEY LA PRADE, Fiddler)

HERE they are—the Blue Ridge Highballers from the highlands of the South! When it comes to playing the mountain dance music and the tunes, melodies and marches famous in the Southern hill country, the Highballers take nobody's dust. Charley La Prade, fiddler of note in a country critical of this type of music, is the organization's leader.



THE BLUE RIDGE HIGHBALLERS

SOLDIER'S JOY— Mountain Dance Music. SKIDD MORE—Mountain Dance Music	15168-D 10-inch 75c
DARNEO—Mountain Dance Music DARLING CHILD—Mountain Dance Music	15132-D 10-inch 75c
GOING DOWN TO LYNCHBURG TOWN—Intro.: Don't Let Your Deal Go Down—Mountain Dance Music WISH TO THE LORD I HAD NEVER BEEN BORN—Vocal— Luther B. Clarke, Accomp. by Blue Ridge Highballers	15096-D 10-inch 75c
SANDY RIVER BELLE—Mountain Dance Music ROUND TOWN GIRLS—Mountain Dance Music	15089-D 10-inch 75c
FLOP EARED MULE—Mountain Dance Music FOURTEEN DAYS IN GEORGIA—Mountain Dance Music	15081-D 10-in. 75c 75c
GREEN MOUNTAIN POLKA—Mountain Dance Music UNDER THE DOUBLE EAGLE—March Medley—Mountain Dance Music	15070-D 10-inch 75c

Columbia New Process Records

GID TANNER



Gid TANNER

JOHN HENRY—Duet with Fiddle and Guitar Accomp. (Gid Tanner and Riley Puckett)	15019-D 10-inch 75c
GEORGIA RAILROAD—Vocal with Fiddle and Banjo Accomp. (Gid Tanner)	15017-D 10-inch 75c
THE ARKANSAW TRAVELER—Specialty with Fiddle (Gid Tanner and Riley Puckett)	15016-D 10-inch 75c
BOIL WEEVIL BLUES—Vocal with Fiddle Accomp. I'M SATISFIED—Vocal with Fiddle Accomp.	15010-D 10-inch 75c
DON'T GRIEVE YOUR MOTHER—Vocal with Fiddle Accomp. BE KIND TO A MAN WHEN HE'S DOWN—Vocal with Fiddle Accomp.	15010-D 10-inch 75c
CUMBERLAND GAP—Violin and Banjo Duet (Gid Tanner and Riley Puckett)	245-D 10-inch 75c
SOURWOOD MOUNTAIN—Violin and Banjo Duet (Gid Tanner and Riley Puckett)	245-D 10-inch 75c

MADE THE NEW WAY—ELECTRICALLY

VERNON DALHART



VERNON DALHART

HERE'S a Southern tenor who is claimed by the South and the North, alike. Vernon Dalhart was born in Texas. Early in his career, he came to New York to perfect his singing art. The measure of Dalhart's success is recorded in Columbia Records which sell by the thousands. If you have yet to hear him, you have a treat in store. You'll like his selections, too. Dalhart has organized a musical group called "Dalhart's Texas Panhandlers." The popularity of this organization promises to be second only to that of its leader.

- | | |
|--|-------------|
| THE AIRSHIP THAT NEVER RETURNED—Vocal—Violin, Guitar and Mouth Harp Accomp. | 15162-D |
| I KNOW THERE IS SOMEBODY WAITING (In the House at the End of the Lane)—Vocal Duet—Novelty Accomp. Vernon Dalhart and Charlie Wells | 10-inch 75c |
| THE SAD LOVER I'D LIKE TO BE IN TEXAS WHEN THEY ROUND UP IN THE SPRING—Vocals—Novelty Accomp. | 15131-D |
| THE CREPE ON THE LITTLE CABIN DOOR—Guitar, Violin and Mouth Harp Accomp. | 10-inch 75c |
| WE WILL MEET AT THE END OF THE TRAIL—Vocals—Guitar and Violin Accomp. | 15107-D |
| THE MIAMI STORM—Vocal—Violin and Guitar Accomp. | 10-inch 75c |
| AN OLD FASHIONED PICTURE—Vocal—Violin and Guitar Accomp. | 15100-D |
| ON THAT DIXIE BEE LINE | 10-inch 75c |
| THE PICNIC IN THE WILDWOOD—Vocals—Guitar, Fiddle and Mouth Harp Accomp. | 15092-D |
| | 10-inch 75c |

Columbia New Process Records

CHRIS BOUCHILLON

"The Talking Comedian of the South"

WHEN Chris Bouchillon says anything he does it in such a dry, humorous sort of way that you can't help but laugh.

Chris isn't averse to a bit of playing and singing, now and then, either. When he tunes up his voice and guitar, folks come from miles around to hear the melodies of this popular South Carolina minstrel.

In addition to being one of the foremost wits and singers of the South, Chris can tinker with an auto just as effectively as with a tune.



CHRIS BOUCHILLON

- | | |
|---|-------------|
| BORN IN HARD LUCK | 15151-D |
| THE MEDICINE SHOW—Vocals—Guitar Accomp. | 10-inch 75c |
| TALKING BLUES—Guitar Accomp. | 15120-D |
| HANNAN—Vocals—Fiddle and Guitar Accomp. | 10-inch 75c |

WALTER MORRIS

- | | |
|---|-------------|
| SWEET MARIE | 15115-D |
| LULU WALSH—Vocals—Guitar Accomp. | 10-inch 75c |
| TAKE BACK YOUR GOLD | 15101-D |
| THE RAILROAD TRAMP—Vocals—Guitar Accomp. | 10-inch 75c |
| CRAZY COON | 15079-D |
| BETSEY BROWN—Vocals—Guitar and Fiddle Accomp. | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

DEAL FAMILY

HERE is the Deal Family, or rather, part of the family. We wanted to put them all on a record, but they are so numerous that it was impossible to use any more than you see in the picture.

North Carolina is, indeed, fortunate in having such a family of sacred singers; they are recognized throughout the State, for no religious meeting is considered complete if the Deal Family isn't there to sing the grand old hymns.



THE DEAL FAMILY

- | | |
|--|-------------|
| EVERYBODY WILL BE HAPPY OVER THERE | 15147-D |
| I'M A ROLLING—Sacred Music—Organ Accomp. | 10-inch 75c |

J. FRANK SMITH

- | | |
|---|-------------|
| THE PRODIGAL'S RETURN—Piano Accomp. | 15137-D |
| THE DRUNKARD'S CHILD—Vocals—Violin and Guitar Accomp. | 10-inch 75c |

BURNS AND TILLMAN

- | | |
|--|-------------|
| SOMETIME, SOMEWHERE—Sacred Duet—Elizabeth Tillman at the Piano | 15026-D |
| TELL IT AGAIN—Sacred Duet—Elizabeth Tillman at the Piano | 10-inch 75c |

Columbia New Process Records

"DOCK" WALSH

"DOCK" WALSH is hard to catch. So great is the demand for him at country dances and entertainments in the South, that it's mighty difficult to tell where he'll be next. However, when you do catch him, it's worth all the trouble. That's why "Dock" is recording for Columbia.

"Dock's" banjo work is as good as his singing. Consequently, he is able to play his own accompaniment. This is a big factor in making "Dock" Walsh one of the very greatest of Southern minstrels.



"DOCK" WALSH

- | | |
|---|-------------|
| TRAVELLING MAN—Banjo Accomp. | 15105-D |
| GOODBYE BOOZE—Vocals—Fiddle and Guitar Accomp. (Gid Tanner and Fate Norris) | 10-inch 75c |
| GOING BACK TO JERICHO | 15094-D |
| IN THE PINES—Vocals—Banjo Accomp. | 10-inch 75c |
| KNOCKING ON THE HEN HOUSE DOOR—Vocal with Banjo Accomp. | 15075-D |
| WE COURTED IN THE RAIN—Vocal with Banjo Accomp. | 10-inch 75c |
| THE BULLDOG DOWN IN SUNNY TENNESSEE—Vocal with Banjo Accomp. | 15057-D |
| EDUCATED MAN—Vocal with Banjo Accomp. | 10-inch 75c |
| THE EAST BOUND TRAIN—Vocal with Banjo Accomp. | 15047-D |
| I'M FREE AT LAST—Vocal with Banjo Accomp. | 10-inch 75c |

BUSH FAMILY

- | | |
|---------------------------------------|-------------|
| ON MY WAY TO JESUS | 15157-D |
| MUSIC IN MY SOUL—Vocals—Organ Accomp. | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS



CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS

- | | |
|---|-------------|
| GOOD-BYE BOOZE | 15138-D |
| BUDDIED ROSE—Vocals | 10-inch 75c |
| THERE'LL COME A TIME | 15116-D |
| LEAVING HOME—Vocals | 10-inch 75c |
| MONKEY ON A STRING | 15099-D |
| WHITE HOUSE BLUES—Vocals | 10-inch 75c |
| FLYIN' CLOUDS—Dance Music | 15106-D |
| FORKS OF SANDY—Dance Music—North Carolina Ramblers | 10-inch 75c |
| RAGTIME ANNIE—Dance Music | 15127-D |
| TOO YOUNG TO MARRY—Dance Music—North Carolina Ramblers | 10-inch 75c |
| THE GIRL I LEFT IN SUNNY TENNESSEE | 15043-D |
| I'M THE MAN THAT RODE THE MULE 'ROUND THE WORLD—Vocals. | 10-inch 75c |
| CAN I SLEEP IN YOUR BARN TONIGHT MISTER | 15038-D |
| DON'T LET YOUR DEAL GO DOWN BLUES—Vocals | 10-inch 75c |

Columbia New Process Records

GID TANNER AND HIS SKILLET-LICKERS WITH RILEY PUCKETT



GID TANNER AND HIS SKILLET-LICKERS WITH RILEY PUCKETT

- | | |
|--|-------------|
| SHORTENING BREAD | 15123-D |
| I DON'T LOVE NOBODY | 10-inch 75c |
| DANCE ALL NIGHT WITH A BOTTLE IN YOUR HAND | 15108-D |
| OLD JOE CLARK | 10-inch 75c |
| DON'T YOU HEAR JERUSALEM MOAN | 15104-D |
| ALABAMA JUBILEE | 10-inch 75c |
| WATERMELON ON THE VINE | 15091-D |
| HAND ME DOWN MY WALKING CANE | 10-inch 75c |
| TURKEY IN THE STRAW | 15084-D |
| YA GOTTA QUIT KICKIN' MY DOG AROUND | 10-inch 75c |

MADE THE NEW WAY—ELECTRICALLY

ERNEST THOMPSON



ERNEST THOMPSON

THE explosion, which years ago robbed Ernest Thompson of his eyesight, gave to the South one of its greatest minstrels. The visual power that was lost to him seems to have passed into the beauty and understanding of his singing. Ernest Thompson is claimed by all the South, although his native state is North Carolina. Thompson is master of the guitar and the harmonica, and, like other famous Southern minstrels, has the ability to play his own accompaniments.

- | | |
|--|-------------|
| THE OLD TIME RELIGION—Vocal with Harmonica and Guitar Accomp. | 15007-D |
| I'M GOING DOWN TO JORDAN—Vocal with Harmonica and Guitar Accomp. | 10-inch 75c |
| WHEN YOU'RE ALL IN DOWN AND OUT—Vocal with Harmonica and Banjo Accomp. | 15006-D |
| WHISTLING RUFUS—Vocal with Harmonica and Banjo Accomp. | 10-inch 75c |
| WEEPING WILLOW TREE—Vocal with Guitar and Harmonica Accomp. | 15001-D |
| SYLVESTER JOHNSON LEE—Vocal with Guitar and Harmonica Accomp. | 10-inch 75c |
| IN THE BAGGAGE COACH AHEAD—Solo—Harmonica and Guitar Accomp. | 216-D |
| THE LITTLE ROSEBUD CASKET—Solo—Harmonica and Guitar Accomp. | 10-inch 75c |
| CHICKEN ROOST BEHIND THE MOON—Solo—Harmonica and Banjo Accomp. | 206-D |
| COON CRAP GAME—Solo—Harmonica and Banjo Accomp. | 10-inch 75c |

Columbia New Process Records

"UNCLE BUNT" STEPHENS

THIS is "Uncle Bunt" Stephens, champion fiddler of the world. The old adage warns us that uneasy lies the head that wears a crown. But not so "Uncle Bunt's." His heart is as light as the bright mountain dance music he plays. "Uncle Bunt's" title was recently won in a contest staged in Detroit by Henry Ford. An almost unbelievable number of fiddlers competed—one thousand, eight hundred and sixty-five! "Uncle Bunt" is an exclusive Columbia artist. He makes his Columbia New Process Records with the fiddle that won him the championship.



"UNCLE BUNT" STEPHENS

- | | |
|--|-------------|
| CANDY GIRL | 15085-D |
| LEFT IN THE DARK BLUES—Fiddle Solos—Mountain Dance Music | 10-inch 75c |
| SAIL AWAY LADY—Fiddle Solo—Mountain Dance Music | 15071-D |
| LOUISBURG BLUES—Fiddle Solo—Mountain Dance Music | 10-inch 75c |
| BUMGARNER AND DAVIS | |
| CINDY IN THE MEADOWS—Vocal Chorus with Fiddle and Banjo—Bumgarner and Davis | 167-D |
| JOHN HARDY—Vocal with Banjo—Eva Davis | 10-inch 75c |
| SHOUT LOU—Square Dance—Banjo Solos—Samantha Bumgarner | 146-D |
| FLY AROUND MY PRETTY LITTLE MISS—Square Dance—Banjo Solos—Samantha Bumgarner | 10-inch 75c |
| BIG-EYED RABBIT—Vocal Chorus with Fiddle and Banjo—Samantha Bumgarner | 129-D |
| WILD BILL JONES—Vocal Chorus with Banjo—Eva Davis | 10-inch 75c |

VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH

ERNEST V STONEMAN

AN EDISON DISCOGRAPHY

One of the most famous delineators of folk was the almost legendary Ernest V. Stoneman who waxed rich for many phonograph record companies during those golden 20s. Here we offer an Edison discography. Source: The Edison files.

Topographical key to layout:

The dates seen are actual recording dates.

1. The first column (5 digit numbers) are matrix numbers. Those with the prefix 11 were acoustic recordings; those with prefix 18 were electrical. These were all vertical hill & dale disc recording.
2. The second column consist of the issue numbers (also 5 digit). If recording was rejected it will be so listed. Please observe that matrix 11465 (see Jan. 25, 1927) had no issue number indicated. It did not come out on vertical hill & dale disc recording.
3. The third column is reserved for the title.
4. The fourth column has the cylinder issue number and its related designated matrix or control number (if known) in parenthesis. The cylinder issue (or catalog number, as they are more generally known) appeared on the rim of the cylinder. As far as can be ascertained at this time, the 5 digit matrix or control cylinder number did not appear on the cylinder.

ERNEST V. STONEMAN discography

Ernest V. Stoneman The Blue Ridge Mountaineer

June 21, 1926

11053 51788 Bad Companions
11054 51788 When The Work's All Done This Fall
11055 51823 Wreck Of The C. & O. (or "George Alley")
11056 51869 Wild Bill Jones
11057 51869 John Henry

June 22, 1926

11058 51823 Sinking Of The Titanic
11059 51864 Watermelon Hanging On The Vine
11060 51864 The Old Hickory Cane

June 23, 1926

11063 51909 My Little German Home Across The Sea
11064 51909 Bury Me Beneath The Weeping Willow Tree

The Dixie Mountaineers

January 24, 1927

11460 51951 The Bright Sherman Valley
11461 51935 Once I Had A Fortune

January 25, 1927

11464 51935 Two Little Orphans - Our Mamas In Heaven
11465 Kitty Wella

January 28, 1927

11481 51938 Hand Me Down My Walking Cane
11482 51938 Tell Mother I Will Meet Her

The Blue Ridge Mountaineer

January 29, 1927

11483 51994 We Courted In The Rain
& The Dixie Mountaineers

January 29, 1927

11484 51951 The Bully Of The Town

May 10, 1927

11690 52026 The Fate Of Talmadge Osborne
11691 52077 The Orphan Girl
Assisted by Mrs. Stoneman
11692 Hold Pass Around The Bottle

11693 52026 The Fatal Wedding

& The Blue Mountaineers

September 12, 1927

11882 Reject The Little Black Mustache(sic)
11883 Reject Puttin' On The Style
11884 Reject All Go Hungry Hash House
11885 Reject Sally Goodwin

September 13, 1927

11886 Reject When The Redeemed Are Gathering In
11887 Reject He Was Nailed To The Cross

April 24, 1928
18435 52350 All Go Hungry Hash House
18436 52369 There'll Come A Time
18437 52350 Sally Goodwin
18438 52386 Careless Love

April 25, 1928

18440 52299 The East Bound Train
18441 52299 The Unlucky Road To Washington
18442 52369 The Old Maid And The Burglar
18443 52312 Down On The Banks Of The Ohio
18444 52312 We Parted By The River
18445 52386 It's A Sinful To Flirt

November 21, 1928

18881 52489 Goodbye Dear Old Step Stone
18882 52461 Fallen By The Wayside
18883 52489 All I've Gots' Gone
18884 Reject My Mother And My Sweetheart
18885 Reject Remember The Poor Tramp Has To Live
18886 52461 The Prisoner's Lament

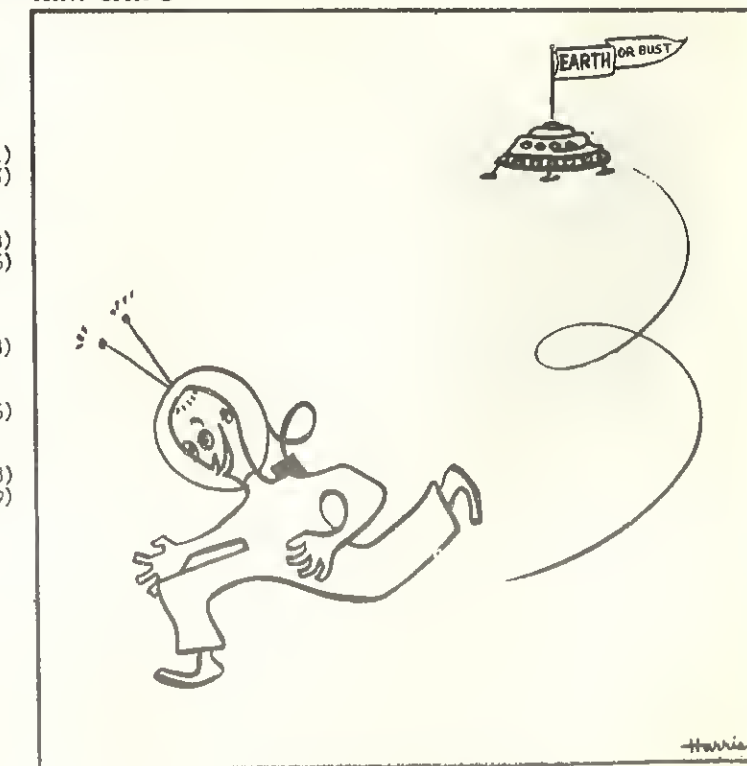
November 22, 1928

18887 Reject Midnight On The Stormy Deep
18888 Reject The Pretty Mohea (Indian Maid)

18891 52479 I Remember Calvary - Remember
18892 52479 He Is Coming After Me

Note: All items from September 13, 1927 through November 22, 1928 were assigned needle-cut (lateral disc) matrices and even two sides, I Remember Calvary... and He Is Coming After Me, were assigned a catalog number of 20004. However it is extremely doubtful (we have found no evidence) that any needle-cuts of Stoneman ever were issued. 18889 and 18890 (see November 22, 1928 date) were by Frank Luther..... 18439 was by Frank Lucas

RIM CHIPS



"Take me to Louis Armstrong...
I'll see your leader later!"

THE BLUES OF BLIND WILLIE McTELL

SAMUEL B. CHARTERS,

THE BLUES OF BLIND WILLIE McTELL

"My daddy died and left me reckless,
my daddy died and left me wild..."

In the late 1920's the record companies selling to the large clamorous race market were recording in most of the large cities in the South. The country blues were suddenly popular and the companies had finally gone into the South to try to find new singers that might catch on with a new blues style. Hundreds of obscure country singers were recorded and their records released during the late 1920's and early 1930's. Most of the releases sold very poorly and the singers are only obscure names on a small group of rare records. One or two, like Leroy Carr, had sudden and overwhelming success, but the others were forgotten. Of all of them there was only one singer who seemed to persist in his playing and singing, recording for every company that would listen to him, singing with an almost savage determination to be heard. Despite the intense beauty of his blues style the singer, Willie McTell, never was very successful, but he is one of the great figures of the country blues.

Little is known about McTell's life and backgrounds. He recorded a monologue about his life and career for the Library of Congress in 1940, but the material has not been made available. He was from Atlanta, a blind musician who began recording when he was still in his early twenties. He played a twelve string guitar, either playing it in a sharply rhythmic dance style or playing it with a knife sliding on the upper strings. His voice was normal in quality, but very expressive. He seems to have married a woman named Kate, and recorded with her in 1934. He was in New York in the fall of 1933, but returned to Atlanta, and was living somewhere in the city until several years ago. There is, at least, an outline of the man.

When McTell began recording the companies were using form contracts similar to the artists contracts in use today. The artist agreed to record exclusively for the company that was signing him and the company agreed to release eight sides by the artist within a year. The scale for recording was the same as it is today, \$42.25 for four sides, but the royalty varied. In McTell's case it was probably 1-1/2 cents for every record sold, one of the standard Victor arrangements. McTell found that the companies weren't paying too much attention to their singers, and he was unable to live on the little money he was making from the first releases; so he began recording for every company that got near Atlanta. Over the next twenty years his records were being sold by every major race label under a number of pseudonyms. He was "Georgia Bill" for Okeh, "Blind Sammie" for Columbia, "Blind Willie" for Vocalion, and "Red Hot Willie Glaze" for Bluebird. None of the records sold very well, but at least McTell was getting along. The Victor records were probably the best examples of his early style.

As Blind Willie McTell Atlanta, Oct. 18, 1927
bve-40308 Writing Paper Blues Vi 21474
bve-40309 Stole Rider Blues
bve-40310 Mama, 'Tain't Long Fo' Day Vi 21474
bve-40311 Mr. McTell Got The Blues

Atlanta, Oct. 17, 1928
bve-47185 Three Women Blues Vi V-38001
bve-47186 Dark Night Blues Vi V-38032
bve-47187 Statesboro Blues Vi V-38001
bve-47188 Loving Talking Blues Vi V-38032

Atlanta, Nov. 26, 1929
bve-5659B Health Room Blues unissued
bve-56599 Drive Away Blues Vi V-38580
bve-56600 Hard Driving Mama unissued

Atlanta, Nov. 29, 1929

bve-56631 Blue Sea Blues unissued
bve-56632 South Georgia Bound Blues "
bve-56633 Mr. McTell's Sorrowful Moan "
bve-56634 Weary Hearted Blues "
bve-56635 Love Changing Blues Vi V-38580

The Columbia recordings, done in Atlanta in the fall of 1929-1931 were stiff and awkward. Many of the Columbia field recordings in the 14000 series have this awkwardness; so it may have been the fault of the recording engineers.

At any rate, McTell's Columbia dates were not successful.

As "Blind Sammie" Atlanta, Oct. 30, 1929
W149299 Atlanta Strut Co 14657-D
W149300 Travelin' Blues Co 14484-D
W149301 Cigarette Blues unissued
W149302 Come on Around To My House Mama Co 14484-D

Atlanta, Oct. 31, 1929
W14931B Real Jazz Mama unissued
W149319 Kind Mama Co 14657-D
Atlanta, Oct. 23, 1931
W151904 Southern Can Is Mine Co 14632-D
W151905 Broke Down Engine Blues -----
Ruth Day, accompanied by "Blind Sammie" same date
W151906 Experience Blues Co 14642-D
W151907 Painful Blues -----

The most interesting of the sides is his moving BROKE DOWN ENGINE BLUES, which he was to record again twenty years later.

In the first years of the depression McTell was still recording, but the record business was in desperate financial condition and the months of 1931 and 1932 passed slowly for him. His Okeh sessions were done late in 1931.

as "Georgia Bill" October, 1931
405002 Stomp Down Rider OK B936
405003 Scarey Day Blues -----
405084 Law Rider's Blues November, 1931
405085 Georgia Rag OK B924

The last Victor sessions were held early in 1932. The labels were credited to "Red Hot Willie Glaze" on the Victor release and to "Blind Willie" on the Bluebird release.

As "Red Hot Willie Glaze" or "Blind Willie," with Ruby Glaze, vocal:
Feb. 22, 1932
71603 Rollin' Mama Blues Vi 23328, Bb 5362, 6007
71604 Lonesome Day Blues Vi 23353, Bb 5391
71605 Let Me Scoop For You Vi 23328, Bb 5362, 6007
71606 Searching The Desert Vi 23353, Bb 5391
For The Blues

The Bluebird and Victor releases were semi-pornographic blues of the type that were still selling to the city audience. McTell was still trying to become popular, and still having very little success.

Vocalion signed McTell to a contract in 1933 and his records, as "Blind Willie" were among the early Vocalion releases after the financial reorganization of the company in the early thirties.

as "Blind Willie" New York, Sept. 18, 1933
14035 Savannah Mama Vo 02568
14036 Broke Down Engine Vo 02577
14037 Broke Down Engine #2
14038 My Baby's Gone Vo 02688

New York, Sept. 19, 1933
14045 Love Makin' Mamma
14046 Let Me Play With Your Yo-Yo
14047 Hard To Get
14048 Death Room Blues
14049 Death Cell Blues
14050 Lord Send Me An Angel Vo 02577
as "Blind Willie and Partner"
second guitarist and vocal - New York, Sept. 14, 1933
14007 Lay Some Flowers on My Grave
14008 Warm It Up To Me Vo 02595
14009 It's Your Time To Worry
14010 It's A Good Little Thing- Vo 02622, Fkwys
FG3585

New York, Sept. 18, 1933
14034 Don't You See How This
World Made A Change Vo 02623
New York, Sept. 19, 1933
14059 Snatch That Thing
New York, Sept. 21, 1933
14066 8&O Blues #2 Vo 02568
14067 Weary Hearted Blues Vo 02668
14068 Bell St. Lightnin'
14069 Southern Can Mama Vo 02622
14070 Runnin' Me Crazy Vo 02595
14071 East St. Louis Blues
(Fare You Well)
as "Curley Weaver and Blind Willie" New York, Sept. 18, 1933
14027 Lord Have Mercy
If You Please Vo 02623

(Both Curley Weaver and Buddy Moss seem to have been in the studio with McTell, and the recordings by "Buddy Moss and Partner" and "Curley Weaver and Partner" may include McTell, just as either Moss or Weaver may be the "partner" on McTell's recordings. There was considerable confusion in the labeling of many of the releases.)

(The re-issue on the Folkways l. p. was done by the writer in 1956, before he was aware that it was McTell. This is another instance of McTell's ability to turn up in unexpected places.)

The new Decca race series was looking for singers and McTell and Kate began recording for Decca, using their right names, for the first time in four or five years. There was more interest in religious songs; so McTell characteristically recorded a number of hymns along with his blues. He was still determined to become popular.

as Blind Willie McTell Late 1934
Ticket Agent Blues De 7078
Bell Street Blues ---
Hillbilly Willie's Blues De 7117
Your Time To Worry ---
We Got To Meet Death One Day De 7140
Cold Winter Day De 7810
Lay Some Flowers On My Grave ---
as Blind Willie and Kate McTell
Dying Gambler De 7093
God Don't Like It ---
Ain't It Grand To Be A Christian De 7140

When John Lomax was in Atlanta recording folk music for the Library of Congress in 1940 McTell seemed to sense that there was something going on in the city and in a day or two he showed up with his guitar. He was not the kind of singer they were interested in, but John went ahead and recorded some of Willie's songs.

John didn't care for the style, and his son, Alan agreed with him. When Alan selected recordings for release by the Library he did not include any of McTell's singing.

Atlanta, 1940
4069B1 Just As Well Get Ready, You Got To Die
4069B2 Climbin' High Mountains Tryin' To Get Home
4069B3 Monologue On Accident
4070A1 Boll Weevil
4070B1 Dyin' Crapshooter's Blues
4070B2 Will Fox
4071B1 Monologue On Old Songs
4071B2 Old Time Religion, Amen
4071B3 Amazing Grace
4072A1 Monologue On History of Blues
4072A2 Monologue On Life As Maker Of Records
4072A3 Monologue On Himself
4072B1 King Edward Blues
4073A1 Kill-It-Kid Rag
4073B1 Chainey
4073B2 I Got To Cross De River O'Jordan

(The numerical system used on the Library of Congress recordings was an unusual one. The number 4069B1 indicates that the selection is on record number 4069, and that it is the first selection on the B side. The A side of record number 4071 seems to have been damaged, as no listings could be found in the 4071A grouping.)

It seemed that Willie McTell's recording career was over. But he was still determined. In the late 1940's a blind singer walked into the studios of Atlantic Records in New York City. It was, McTell, still playing his twelve-string guitar, and singing in his old style. Nothing had changed. His voice was a little heavier, but he had made no concessions to changing tastes. It was a recording in the old, grand style. Not only was the style unchanged, but the songs were old ones, his BROKE DOWN ENGINE and KILL-IT-KID RAG. As a final irony, it was released under a pseudonym, "Barrelhouse Sammy (The Country Boy)".

as "Barrelhouse Sammy" late 1940's
A320 Kill It, Kid At 891
A323 Broke Down Engine Blues ---

It has been several years since anyone has seen McTell, and he is probably dead. Success never came to him during his life, but the music he left behind on his records will someday bring him the attention he deserves. There may be some dispute over his importance as a singer, but as a man he is unforgettable.

RINEHART & COMPANY, INC.

The Country Blues

by SAMUEL B. CHARTERS

"The cry of the blues is one of the most moving and eloquent expressions of the American Negro," writes Sam Charters, introducing the first book devoted to the great early blues singers. A musician himself, Charters has based his book on original research in and around New Orleans, where he often played jazz with the men he interviewed. THE COUNTRY BLUES traces the origins of the blues and tells the stories of the greatest of the singers, men like Blind Lemon and Big Bill Broonzy, who sang the purest strain of blues—developed from field cries and work songs into a unique musical form. Before the blues became sophisticated, they had an intense individual lyricism, only an echo of which remains today. Written simply, with a rare sensitivity to the deep meaning of the blues, Charters' book reveals his unequalled factual knowledge of the lives of these singers and of the music they sang. It is a fitting tribute to the art form that has been called the only purely native American folk music.

General Illustrated NOVEMBER \$4.00

DECCA FOLK

* * * * *
* An Important Folk-Record Series *
* * * * *
* 1934 - 1945 *
* * * * *

COLLECTORS' CLASSICS

5000 Series

5000 Lullaby Baby-Vocal Duet Flannery Sisters
5001 Carry Me Back to the Mountains Flannery Sisters
5002 Poor Unhappy Cowboy-Voc. Stuart Hamblin Jubilee
5003 Warden Valley-Voc. Frank Luther Trio
5004 When the Bloom Is on the Sage Frank Luther Trio
5005 Keep a Light in Your Window Tonight Frank Luther Trio
5006 It's Time to Say Aloha-Voc. Frank Luther Trio
5007 Somewhere in Old Wyoming-Voc. F. Luther Trio
5008 Melow Mountain Moon-Voc. Frank Luther Trio
5009 Somebody Loves You-Voc. F. Luther & Z. Layman
5006 Little Street Where Old Friends Meet Frank Luther Trio
5007 Rock Me to Sleep in My Rocky Mountain Home F. Luther
5007 Your Hair Has Turned to Silver Luther-Layman
5008 Good Night Little Girl of My Dreams Luther-Layman
5008 Little Girl Dressed in Blue Luther and Layman
5009 Billy Wedding in June Luther and Layman
5009 When I Was a Boy from the Mountains Luther Trio
5010 Ray Bean-Voc. with Guitar Marc Williams
5011 Willie the Weeper-Voc. Marc Williams
5012 "Sioux Indians"-Voc. Marc Williams
5012 Old Montana-Voc. with Guitar Marc Williams
5013 When the Work's All Done This Fall M. Williams
5015 Way Out There-Voc. Sons of the Pioneers
5014 Kalm Home-Voc. Sons of the Pioneers
5014 I'll Remember You Love in My Prayers-Vocal Pie Plant Pete
5015 Goodbye My Lover Goodbye Pie Plant Pete
5015 Cattle Call-Vocal with Guitar Tex Owens
5016 Bride of the Prairie Tex Owens
5016 When It's Springtime in the Rockies Ranch Boys
5017 The Utah Trail-Voc. Trio Ranch Boys
5017 The Last Round-up-Voc. The Ranch Boys
5018 The Old Spinning Wheel-Voc. The Ranch Boys
5018 Rossman Hollow-Breakdown FT Stripling Bros.
5019 Wednesday Night-Waltz Stripling Brothers
5019 Silver Lake Waltz Stripling Brothers
5020 Birmingham Jail-Waltz Stripling Brothers
5020 Reckless Tex-Voc. The Texas Drifter
5021 The Yodelin' Tescher-Voc. The Texas Drifter
5021 Cowboy's Lullaby-Voc. Texas Drifter
5021 Meet Me at the Crossroads, Pal-Voc. Texas Drifter
5022 Dude Ranch Party-Parts 1 & 2 The Texas Rangers
5025 Now Vocal with Inst. Ace. J. and E. Dean
5025 Tell Mother I'll Be There-Voc. J. & E. Dean
5024 No Disappointment in Heaven-Voc. J. & E. Dean
5024 There Shall Be Showers of Blessing J. & E. Dean
5025 Happy in Him-Voc. Jimmie and Eddie Dean
5025 Ain't We Crazy-Voc. Bradley Kincaid
5026 In the Little Shit that Mother Made for Me-Voc. Bradley Kincaid
5026 My Mother's Beautiful Handa Bradley Kincaid
5027 The Old Wooden Rocker Bradley Kincaid
5027 Precious One Kelly Brothers
5028 Tiger Rag Kelly Brothers
5028 I'll Be with You when the Roses Bloom Again-Voc. F. Luther & Z. Layman
5029 When Jesus Beckons Me Home Happy Jack Turner
5030 In the Garden-Sacred Vocal Happy Jack Turner
5030 Goin' Down the Road-Voc. Pie Plant Pete
5030 Rosalee-Vocal Pie Plant Pete
5031 It's Been Years Voc. Jimmie Davis
5032 Beautiful Man Voc. Jimmie Davis
5032 Good Time Papa Blues Voc. Jimmie Davis
5033 Shiny Tail Blues Voc. Jimmie Davis
5033 I've Got Man Trouble Voc. Zola Layman
5034 Wrong Man and the Wrong Woman-Voc. Zola Layman
5034 I'm Young Lover-Voc. Zola Layman
5035 I'm Tying the Leases as They Won't Come Down Log Cabin Boys
5036 Answer to Twentyone Years Log Cabin Boys
5036 I Will Sing at My Rehearsal Log Cabin Boys
5037 Where Is My Wandering Boy Tonight Cabin Boys
5037 Play Leg Jack Vocal Frank Luther
5038 I'm Poverly the Sinner Man-Voc. Frank Luther
5038 In the Valley of the Moon-Voc. Frank Luther Trio
5039 Moonlight and Roses-Voc. Frank Luther Trio
5039 Pretty from Little's Office Side Frank Luther Trio
5040 Where We'll Never Grow Old Frank Luther Trio
5040 Humbling Tumbleweeds-Voc. Trio The Ranch Boys
5041 Over the Waves-Waltz Stripling Brothers
5042 Helena Polka-Polka Joe Fisher Concertina O.
5043 Chiving Pigeons-Waltz Joe Fisher Concertina O.
5043 Happy Go Lucky Polka Joe Fisher Concertina O.
5044 Sun's Waltz Joe Fisher Concertina O.
5044 Spunking-Two Step Joe Fisher Concertina O.
5045 Turkey Polka Joe Fisher Concertina O.
5045 Hurray on the Range-Vocal Trio The Ranch Boys
5046 Red River Valley-Vocal Trio The Ranch Boys
5046 Camp Me Back to the Lone Prairie Ranch Boys
5047 You're Just a Flower from an Old Prairie Ranch Boys
5047 Humbling Tumbleweeds-Voc. Sons of the Pioneers
5048 Moonlight on the Prairie Sons of the Pioneers
5048 The Cowboy's Dreams-Vocal Bradley Kincaid
5049 Red River Valley-Vocal Bradley Kincaid
5049 Whiskers-Jack Trot Stripling Brothers
5050 Your Enemy Cannot Harm You Stripling Brothers
5050 Now Better Let That Lion Alone F. Luther Trio

5051 My Lord's Gonna Move This Wicked Race Luther Qt.
5052 When the Saints Go Marching Home Luther Trio
5052 The Lord's Prayer-Voc. Frank Luther Quartette
5053 The Lord Is My Shepherd Frank Luther Trio
5053 I'll Sit My Gal in the Mountains-Voc. Kelly Family
5054 Can I Sleep in Your Barn Tonight, Mister? Voc. The Kelly Family
5054 Picture from Life's Other Side The Kelly Family
5055 I Know Everything-Voc. Frank Luther
5055 Empty Pocket Blues-Voc. Frank Luther
5056 I Want My Boots on When I Die Johnny Marsh
5056 Lazy Texas Langhorns Johnny & Frankie Marsh
5057 Cowboy's Meditation-Vocal Lee Boswell
5057 Yellow Rose of Texas-Vocal Lee Boswell
5058 Gootus-Inst. Charlie Herald & Roundup Rangers
5058 Kingdom Coming-Love Is But a Lasso Herald
5059 Soldier's Joy-Inst. Rustie Revelles
5059 Dixie Get Together-Inst. Rustie Revelles
5060 I'm a Ding Dug Duddy Zeb and Zeke
5060 My Cabin by the Sea-Vocal Zeb and Zeke
5061 Ole Faithful-Vocal Trio The Ranch Boys
5061 Cowboy's Lament-Vocal Trio The Ranch Boys
5062 Knickerbocker Reel-Inst. Rustie Revelles
5062 Chicken Reel-Inst. Rustie Revelles
5063 Fiddlin' Away-Inst. Rustie Revelles
5063 Sunshina Special-Inst. Rustie Revelles
5064 Jollyroll Blues-Vocal Jimmie Davis
5064 Graveyard Blues-Vocal Jimmie Davis
5064 End of Memory Lana Buck Nation & Ray Whitley
5064 Samshackled Shack on the Hill Nation & Whitley
5066 Blue Ridge Mountain Sweetheart Buck Nation
5066 Church Bells Told Buck Nation
5067 The Broken Wedding-Voc. Emory Arthur
5067 My Own True Love-Vocal Emory Arthur
5068 Ramblin' Hobo Blues-Vocal Emory Arthur
5068 Don't Get Married-Vocal Emory Arthur
5069 Sweet Silas-Breakdown-FT Stripling Brothers
5069 Chinese Breakdown Stripling Brothers
5070 St. Louis Blues Milton Brown & Brownies
5070 Good Man Is Hard to Find M. Brown & Brownies
5071 In El Rancho Grande Milton Brown & Brownies
5071 Beautiful Texas-Wa Milton Brown & Brownies
5072 Love in Bloom Milton Brown & Brownies
5072 Object of My Affection Milton Brown & Brownies
5073 Get Away, Old Man, Get Away-Voc. Mack Bros.
5073 On the Good Old Santa Fe-Voc. Mack Bros.
5074 Ragtime Cowboy Joe-Vocal Trio Ranch Boys
5074 The Strawberry Roan-Vocal Trio Ranch Boys
5075 Bruno Hauptmann's Fate-Vocal Buck Nation
5075 End of Public Enemy Number One Buck Nation
5076 Sam Lall-Vocal with Guitar Tex Ritter
5076 Lady Killin' Cowboy-Vocal Tex Ritter
5077 Lola Lee Stuart Hamblin Covered Wagon Jubilee
5077 Sunshina Alley-Vocal Stuart Hamblin Jubilee
5078 That Green Back Dollie Bill Ray Whitley
5078 Big Red Blues-Vocal Ray Whitley
5079 Beautiful Louisiana-Vocal Shelton Brothers
5079 'Neath the Maple in the Lane Shelton Brothers
5080 My Mary-FT Milton Brown & Brownies
5080 You're Tired of Me-FT Milton Brown & Brownies
5081 Twelve Cent Cotton Rollin' in Wealth Buck Nation
5081 Granddad's Cupidoo-Vocal Buck Nation
5082 When Our Old Age Pension Check Comes to Our Door Will You Love Me When My Hair Has Turned to Silver!
5083 I Follow the Stream-Vocal Sons of the Pioneers
5083 There's a Roundup in the Sky Sons of the Pioneers
5084 Pretty Quardoon-Vocal Happy Jack Turner
5084 Stay in Your Own Back Yard Happy Jack Turner
5085 Look Out for the Window-Vocal Emory Arthur
5085 I'm Always Thinking of You Emory Arthur
5086 When I Take My Vacation in Heaven Mack Bros.
5086 My Mother's Evening Prayer-Voc. Mack Brothers
5087 Lay in the Wagon Yae-Vocal Joe Shelton
5087 The Coupon Song-Vocal Joe Shelton
5088 Love Call Yodel-Vocal Rex Griffin
5088 The Trail to Home Sweet Home Rex Griffin
5089 I Don't Love Nobody But You-Voc. Rex Griffin
5089 Blue Eyes Lullaby-Voc. Rex Griffin
5090 When It's Round-up Time in Heaven Jimmie Davis
5090 Nobody's Dadin' But Mine-Vocal Jimmie Davis
5091 Sweet Jennie Lee Milton Brown & Brownies
5091 I Love You Milton Brown & Brownies
5092 Mother's Love-One Step McCarthy Brothers
5092 My Texas Gilt-Vocal McCarthy Brothers
5093 Black Eyes-Two-Step McCarthy Brothers
5093 Remembrance-Polka McCarthy Brothers
5094 Over the Waves-Inst. Trio Perry Brothers
5094 Ben Hur-Inst. Trio Perry Brothers
5095 My Hero ("Chocolate Soldier") Perry Brothers
5095 Under the Double Eagle-March Perry Brothers
5096 Prune Song-Waltz Joe Fisher Concertina O.
5096 Trombone Polka-Polka Joe Fisher Concertina O.
5097 Tale of Capi-Voc. Pappy, Zeke, Ezra & Elton
5097 Open Up Them Pearly Gates Pappy, Zeke, etc.
5098 Down Home Rag-Inst. Happy Hollow Hoodlums
5098 Anansi-Inst. Happy Hollow Hoodlums
5099 Deep Elm Blues-Voc. Duo. Shelton Brothers
5099 Hang Out the Front Door Key Shelton Brothers
5100 Just Because-Duet Shelton Brothers
5100 Who Wouldn't Be Lonely-Duet Shelton Bros.

5101 Corrine Corrina-FT VC Leo Solleau's Four Aces
5102 Nobody's Business If I Do Soileau's Four Aces
5102 Green Valley Waltz Leo Solleau's Four Aces
5103 Blue Eyes-FT VC Leo Solleau's Four Aces
5103 New Brown's Ferry Blues The Log Cabin Boys
5104 New Crawdad Song-Vocal Jimmie Davis
5104 Moonlight and Skies (No. 2) Jimmie Davis
5104 My Brown Eyed Texas Rose Jimmie Davis
5105 Old Mill Wheel-Vocal Buck Nation
5105 Ruckin' Chair Lullaby-Vocal Buck Nation
5106 Old Chisholm Trail-Vocal Marc Williams
5106 Give My Love to Nell-Vocal Marc Williams
5107 Goin' Down to Santa Fe Town Texas Rangers
5107 Double Dream-Boat-Vocal Texas Rangers
5108 Walash Blues Milton Brown & His Brownies
5108 You're Bound to Look Like a Monkey-FT Tex Ritter
5109 He Just Like Your Daddy Hamblin Jubilee
5109 Poor Boy Stuart Hamblin Covered Wagon Jubilee
5110 That Silver-Haired Daddy of Mine Log Cabin Boys
5110 When It's Prayer Meetin' Time in the Hollow-Voc. Brownies
5111 Play for the Lights to Go Out Brownies
5111 Down by the O-I-I-O Milton Brown & Brownies
5112 Three Years in Prison Tex Ritter
5112 I'm a Do Right Cowboy-Vocal Tex Ritter
5113 Roll Along Covered Wagon-FT The Ranch Boys
5113 Kidin' the Range-Vocal The Ranch Boys
5114 Vine Covered Church Buck Nation & Ray Whitley
5114 Newly Monied Mound B. Nation & R. Whitley
5115 Napoleon's March-Inst. Trio Perry Brothers
5115 Skaters' Waltz-Inst. Trio Perry Brothers
5116 Louisiana Blues-FT Leo Solleau's Four Aces
5116 Arcadia County Breakdown Leo Solleau's Four Aces
5117 Let Me Call You Sweetheart Soileau's Aces
5117 Breeze-FT VC Leo Solleau's Four Aces
5118 Why Should I Care If You're Blue Rex Griffin
5118 Mean Woman Blues-Voc. Rex Griffin
5119 Honeycomb Polka-Inst. Heinie and Grenadiers
5119 Die Doimusk Heinie and Grenadiers
5120 Shoe Slip Dance Heinie and Grenadiers
5120 Little Gyp Pin Up Brown Brownies
5121 Shine On, Harvest Moon-FT Brown Brownies
5121 Sweet Georgia Brown-FT Brown Brownies
5122 I Don't Work for a Livin'-Vocal Bill Gatlin
5122 Talkin' Blues-Talking Bill Gatlin
5123 Alabama Jubilee-String Band Cherokee Ramblers
5123 Rully of the Town-String Band Cherokee Ramblers
5124 Sunset Train-Vocal Buck Nation
5124 Track Me Back to My Home on the Plains Nation
5125 Only a Rose Bud-Vocal Mack Brothers
5125 Just Around the Bend Mack Brothers

5126 Lady in Red-FT Pappy, Zeke, Ezra & Elton
5126 Little Gypsy Tea Room Pappy, Zeke, Ezra & Elton
5127 Sin Moon in Jail Ain't Love Emory Arthur
5127 The Bootlegger's Lullaby-Vocal Emory Arthur
5128 Ma and My Burro-Vocal Trio The Ranch Boys
5128 Beautiful Ohio The Ranch Boys
5128 In the Shade of the Old Apple Tree-FT Brown
5128 Black and White Rag Milton Brown & Brownies
5129 Jesus Hold My Hand-Sacred Royal Quartette
5129 When I Rest on the Bosom of My King Royal Qt.
5131 Freedom's Memorial-Sacred Royal Quartette
5131 Some Day-Sacred Voc. Royal Quartette
5133 Will Rogers-Voc. Ray Whitley
5133 Wiley Post-Voc. Ray Whitley
5133 Little Dutch Mill-Inst. Leo Solleau's Four Aces
5133 Frankie and Johnnie-Inst. Leo Solleau's Four Aces
5134 Put on Your Old Geey Bonnet Brown & Brownies
5134 Some of These Days M. Brown & Brownies
5135 Message from Home Sweet Home Shelton Bros.
5135 Will There Be Cowboys in Heaven? Shelton Bros.
5136 Our Senator Huey Long-Voc. Scotty the Drifter
5136 You're Going to Leave the Old Home Tonight-Voc. Scotty the Drifter
5137 Sal Let Me Chew Your Bosom Some Sheltons-Fox
5137 Gonna Raid Chicken Roost Tonight Sheltons-Fox
5138 Home Brew Rag-Inst. Cherokee Ramblers
5138 Goin' Down the Road Feelin' Bad C. Ramblers
5139 Careless Love-Voc. Texas Rangers
5139 New River Train-Voc. Texas Rangers
5140 Casey Jones-FT Inst. VC Dixie Demons
5140 Runnin' Wild-FT Inst. VC Dixie Demons
5141 After You're Gone-FT Inst. VC Dixie Demons
5141 Ain't She Sweet-FT Inst. VC Dixie Demons
5142 Grandfather's Clock-Voc. Carolina Buddya
5142 Shake Handa with Mother-Voc. Carolina Buddya
5143 Is There No Kiss for Me Tonight Love? Scotty
5143 Just Before the Battle Mother Scotty the Drifter
5144 Got to Live Your Religion Every Day Parkee Quart.
5144 Look for the Rainbow-Voc. Parkee Quart.
5145 Riding Old Paint, Leading Old Bald Hamblin Jubilee
5145 Lopez the Bandit Hamblin Jubilee
5146 Rain Rain Polka Heinie & His Grenadiers
5146 Jolly Lumberjack-Inst. Heinie & His Grenadiers
5147 Just for Old Times Sake-Voc. Rex Griffin
5147 Call You Sweetheart Again Rex Griffin
5148 Me and My Shadow-FT VC Dixie Demons
5148 From Monday On-FT VC Dixie Demons
5149 I'll Be Glad When You're Dressed You Rascal Voc. Shelton Brothers
5149 Taking Off-Str. Rand Milton Brown & Brownies
5150 Roota and Saddle Peaceful Valley Folks
5150 It's Spring in the Rockies Again-Voc. Valley Folks

5151	Every Man a King-Goodbye Huey Long	Rambler	5151	Don't Be Knockin'	Parker Quartette	5347	Piles of It-FT VC	New Dixie Demons	5340	Trouble in Mind	Leon's Lone Star Cowboys	5402	Seven More Days	Tex Fletcher & Joe Rogers	5467	When This Evening Sun Goes Down	Carter Family
5152	Darling of L.S.U.-Touchdown for L.S.U.-Inst.	Louisiana Ramblers	5152	It's Just Like Heaven	Parker Quartette	5348	Preacher and the Bear	New Dixie Demons	5341	Just a Blue Eyed Blonde	Leon's Lone Star Cowboys	5403	Girl in the Blue Velvet Band	Fletcher & Rogers	5468	Jim Blake's Message-Voc.	Carter Family
5153	Underneath Louisiana Moon	Louisiana Ramblers	5153	Love Letters in the Sand	Four Aces with Soltau	5349	Home-Coming Week-Sacred	Royal Quartette	5342	Little Old Sod on the Prairie	Ranch Boys	5404	Wild Cat Mambo	Leon's Lone Star Cowboys	5469	That Golden Love	Shelton Bros. (Bob and Joe)
5154	Miss Vandy-Inst. VC	Louisiana Ramblers	5154	The Jockey and the Girl	Four Aces with Soltau	5350	Glimming Jacob's Ladder	Royal Quartette	5343	Right or Wrong	Milton Brown & His Brownies	5405	You're in My Heart to Stay	Leon's Lone Star Cowboys	5470	Oh You Preety Woman	Shelton Bros.
5155	Red Sails in the Sunset	Pappy Ears & Elton	5155	My Blue Heaven-Voc.	Marc Williams	5351	When the Moon Comes Over the Mountain	Four Aces with Soltau	5344	Wheeler Anna	Milton Brown & His Brownies	5406	It's the Trail	Tex Ritter	5471	Oh Fashioned Love	Bruner's Texas Wanderers
5156	Where the Rhododendron Grows	Pappy Ears & Elton	5156	My Melancholy Baby-Voc.	Marc Williams	5352	Wreck of Old No. 9	Four Aces with Soltau	5345	Don't Bring Loh-FT VC	New Dixie Demons	5407	It's the Trail	Tex Ritter	5472	You're No Good Any More	Edwards' Ala. Boys
5157	Oregon Trail-Voc.	Peaceful Valley Folks	5157	I Let the Rest of the World Go By	Texas Rangers	5353	31st Street Blues-FT	Leon's Lone Star Cowboys	5346	You Can Tell She Comes from Dixie	Dixie Demons	5408	It's the Trail	Tex Ritter	5473	Sigh and Cry Blues	Dave Edwards' Ala. Boys
5158	Take Those Mountains Out of My Way-Voc.	Peaceful Valley Folks	5158	Lonesome Valley Sally-Voc.	Texas Rangers	5354	China Boy-FT	Leon's Lone Star Cowboys	5347	She's Duggin' Me	Ross Rhythm Rascals	5409	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5474	I'm Gonna Fix Your Wagon	Shelton Brothers
5159	Are You Tired of Me Darling?	Davis & Jones	5159	When I Leave This World Behind	Sons of the Pioneers	5355	Mama Don't Allow It	Milton Brown & His Brownies	5348	Business in F	Ross Rhythm Rascals	5410	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5475	Take Me Back to My Carolina Home	Shelton Brothers
5160	Red River Blues	Jim Davis & Buddy Jones	5160	Black Sheep-Inst.	Shelton Brothers (Bob and Joe)	5356	Sleepy River Grand-Singing	Louisiana Strollers	5349	The Women-Singing & Yodeling	Buddy Jones	5411	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5476	Take Me Back to My Carolina Home	Shelton Brothers
5161	Louisiana Sweetheart-Voc.	Floyd Shreve	5161	When It's Night Time in Nevada	Shelton Brothers	5357	Marsella Walk-Inst.	Louisiana Strollers	5350	My Home in the Hills of Carolina	Buddy Jones	5412	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5477	Gull Coast	Riley Puckett
5162	Georgia Blues-Voc.	Floyd Shreve	5162	Mother and Dad-Voc.	Earl & Willie Phelps	5358	Lay My Head Beneath the Rose	Carter Family	5351	The One Rose	Brown's Musical Brownies	5413	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5478	There's a Gold Mine in the Sky	Jim Davis
5163	Birmingham Jail	Leo Soltau's Four Aces	5163	Please Take Me Back to My Darling	E.W. Phelps	5359	You've Been a Friend to Me	The Carter Family	5352	Long Long Ago	Brown's Musical Brownies	5414	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5479	I Saw Your Face in the Moon	Cliff Bruner & Boys
5164	My Wild Irish Rose	Leo Soltau's Four Aces	5164	Golden Wedding Anniversary	Paradise Entertainers	5360	Wild Western Moonlight	Flannery Sisters	5353	Del Rio Walla	East Texas Serenaders	5415	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5480	I Saw Your Face in the Moon	Cliff Bruner & Boys
5165	Openheart	Milton Brown & His Brownies	5165	Alamo March-Inst.	Paradise Entertainers	5361	I Know There Is Somebody Waiting	Flannery Sisters	5354	East Texas Drag	East Texas Serenaders	5416	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5481	Blue Kimono Blues-Voc.	Shelton Brothers
5166	Which Sorry Now	Milton Brown & His Brownies	5166	Melody from the Sky	The Sons of the Pioneers	5362	Just a Little Cough Drop	Whitley's Ramblers	5355	High Gared Daddy	Jim Davis & Red Jones	5417	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5482	My Gal Is Mean-Voc.	Shelton Brothers
5167	On Treasure Island	Peaceful Valley Folks	5167	Hills of Old Wyoming	The Sons of the Pioneers	5363	Trallin'	Ray Whitley's Range Ramblers	5356	Ten Tiny Toss-Singing	Jim Davis	5418	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5483	Small Town Mama-Voc.	Buddy Jones
5168	Wheel of the Wagon Is Broken	Peaceful Valley Folks	5168	Moore River Mine Song	Willie Phelps	5364	Minnie the Mermaid	Phelps' Virginia Rounders	5357	Corrine Corrina	Cliff Bruner's Texas Wanderers	5419	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5484	By the Grave of Nobody's Darling	Jim Davis
5169	Big River Blues-Voc.	Carolina Buhlys	5169	Terrible Tunclo Stum	Willie Phelps	5365	When I Wore My Daddy's Brown Derby	Phelps	5358	Four or Five Times	Cliff Bruner's Texas Wanderers	5420	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5485	Smile-String Band	Dave Edwards' Ala. Boys
5170	Mississippi Valley Blues	Carolina Buhlys	5170	I Like Bananas-FT VC	Phelps' Va. Rounders	5366	Married Woman's Blues	Louisiana Strollers	5359	Nobody Care for Me	Hodges & Dixie Vagabonds	5421	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5486	Blue Man's Blues	Dave Edwards' Ala. Boys
5171	Northin'-Vocal Duet	Shelton Brothers	5171	My Baby's Hol	Norman Phelps' Virginia Rounders	5367	I'll Never Say "Never Again" Again	Leon's Lone Star Cowboys	5360	Roll Along Kentucky Moon	Hodges & Dixie Vagabonds	5422	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5487	Just Forgive and Forget-Singing	Jim Davis
5172	Johnson's Old Grey Mule	Shelton Brothers	5172	Beautiful Lady in Blue	Phelps' Va. Rounders	5368	Mr. and Mrs. Is the Name	Leon's Lone Star Cowboys	5361	Only When a Buddy Not a Sweetheart	Sal Foster	5423	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5488	Hello Stranger-Voc.	The Carter Family
5173	Magnolia Waltz	Cherokee Ramblers	5173	On a Road that Winds Down to the Sea	Phelps	5369	I Don't Know Why	Leon's Lone Star Cowboys	5362	When the White Anasars Start Blooming	Sal Foster	5424	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5489	Boogie-Woo Blues-Str. Bd.	Ross Rhythm Rascals
5174	Shirley's Break-Inst.	Cherokee Ramblers	5174	Tired of the Same Thing All the Time	Brown O.	5370	I Love the Life of a Cowboy	Lem's Home Boys	5363	Story of Seven Roses	Shelton Bros. (Bob & Joe)	5425	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5490	I'm Just a Country Boy at Heart	Ross Rascals
5175	Yes Sir, That's My Baby-FT VC	Dixie Demons	5175	Walkin' Blues-Voc. with Guitar	Rex Griffin	5371	No Oiler Fellow's Sweetheart	Lem's Home Boys	5364	Along with My Sorrows	Shelton Bros. (Bob & Joe)	5426	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5491	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5176	Sweet Sweet Just You-FT VC	Dixie Demons	5176	Mother Dear Old Mother-Voc.	Roy Shaffer	5372	Big Bully-Old Time Fiddling	Stripling Bros.	5365	My Little Buckaroo	The Ranch Boys	5427	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5492	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5177	Normalized Heaven-Voc.	Parker Quartette	5177	Don't Forget Me Little Darling	Roy Shaffer	5373	Mayflower-Old Time Fiddling	Stripling Bros.	5366	Old Pardner-Voc.	The Ranch Boys	5428	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5493	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5178	Play On, Little David-Voc.	Parker Quartette	5178	Woman's Answer to Man's Lying	Sally Foster	5374	Man Man What a Banil	New Dixie Demons	5367	Victory Is Coming-Sacred	Parker Quartette	5429	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5494	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5179	Maple on the Hill	Peaceful Valley Folks	5179	We Buried Her Beneath the Willow	Sally Foster	5375	You're Took My Candy	Whitley's Ramblers	5368	Swing Wide Yo Golden Gate	Parker Quartette	5430	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5495	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5180	Passing of Little Joe	Peaceful Valley Folks	5180	Country Doctor (Doc. Brown Has Moved Upstairs)	Jack Major	5376	I Saw Your Face in the Moon	Whitley's Ramblers	5369	My Galveston Gal	Milton Brown & His Brownies	5431	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5496	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5181	Cherry Breeze	Milton Brown & His Brownies	5181	Part 1 & 2-Voc. with Guitar	Jack Major	5377	Everybody's Tryin' to Be My Baby	Rex Griffin	5370	I'll Be True to the One I Love	Frank & Buddy Ross	5432	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5497	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5182	Cherry Breeze	Milton Brown & His Brownies	5182	I Wish I Had Never Seen Sunshine	Jim Davis	5378	I'm Ready to Rejoin-Singing	Rex Griffin	5371	There's an Old Easy Chair by the Fireplace-Voc.	Sons of the Pioneers	5433	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5498	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5183	Cherry Breeze	Milton Brown & His Brownies	5183	Over the Santa Fe Trail	Sons of the Pioneers	5379	Beale Street Mama	Milton Brown & His Brownies	5372	Way Out There-Singing	Sons of the Pioneers	5434	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5499	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5184	Cherry Breeze	Milton Brown & His Brownies	5184	Over the Santa Fe Trail	Sons of the Pioneers	5380	Roseland Melody	Milton Brown & His Brownies	5373	Tumbling Tumbleweed	Sons of the Pioneers	5435	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5500	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5185	Cherry Breeze	Milton Brown & His Brownies	5185	Over the Santa Fe Trail	Sons of the Pioneers	5381	You Tell Her I Stutter	Scotty the Duffer	5374	In the Shadow of the Pines	The Carter Family	5436	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5501	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5186	Cherry Breeze	Milton Brown & His Brownies	5186	Over the Santa Fe Trail	Sons of the Pioneers	5382	Gooseberry Pie-Singing	Scotty the Duffer	5375	Wayworn Traveler-Singing	The Carter Family	5437	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5502	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5187	Cherry Breeze	Milton Brown & His Brownies	5187	Over the Santa Fe Trail	Sons of the Pioneers	5383	What a Happy Time-Sacred	Phelps' Va. Rounders	5376	Plant a Weeping Willow on My Grave	F. & B. Ross	5438	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5503	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5188	Cherry Breeze	Milton Brown & His Brownies	5188	Over the Santa Fe Trail	Sons of the Pioneers	5384	What a Happy Time-Sacred	Phelps' Va. Rounders	5377	Oh How I Need My Mother	Frank & Buddy Ross	5439	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5504	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5189	Cherry Breeze	Milton Brown & His Brownies	5189	Over the Santa Fe Trail	Sons of the Pioneers	5385	I'm Looking Over a Four Leaf Clover	La. Strollers	5378	I'm a Do Right Papa	Leon's Lone Star Cowboys	5440	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5505	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5190	Cherry Breeze	Milton Brown & His Brownies	5190	Over the Santa Fe Trail	Sons of the Pioneers	5386	The Unexplained Blues	Louisiana Strollers	5379	Dinah-String Band	Leon's Lone Star Cowboys	5441	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5506	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5191	Cherry Breeze	Milton Brown & His Brownies	5191	Over the Santa Fe Trail	Sons of the Pioneers	5387	Ain't She Sweet	Four Aces with Soltau	5380	Maybe-FT VC	New Dixie Demons	5442	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5507	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5192	Cherry Breeze	Milton Brown & His Brownies	5192	Over the Santa Fe Trail	Sons of the Pioneers	5388	Good Night Little Girl of My Dreams	Soltau's 4 Aces	5381	Rose Colored Glasses-FT VC	New Dixie Demons	5443	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5508	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5193	Cherry Breeze	Milton Brown & His Brownies	5193	Over the Santa Fe Trail	Sons of the Pioneers	5389	Border Affair-Singing	Tex Fletcher	5382	I Wonder Who's Kissing Her Now	Jim Davis	5444	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5509	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5194	Cherry Breeze	Milton Brown & His Brownies	5194	Over the Santa Fe Trail	Sons of the Pioneers	5390	I'm Goin' Back to Red River Valley	Tex Fletcher	5383	Pal of Long Ago-Singing	Jim Davis	5445	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5510	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5195	Cherry Breeze	Milton Brown & His Brownies	5195	Over the Santa Fe Trail	Sons of the Pioneers	5391	My Gal Sal	Leon's Lone Star Cowboys	5384	Bridge of the Prairie	Tex Ruby	5446	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5511	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5196	Cherry Breeze	Milton Brown & His Brownies	5196	Over the Santa Fe Trail	Sons of the Pioneers	5392	Oh How I Need My Mother	Frank & Buddy Ross	5385	I Dreamed I Searched Heaven for You	Tex Ruby	5447	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5512	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5197	Cherry Breeze	Milton Brown & His Brownies	5197	Over the Santa Fe Trail	Sons of the Pioneers	5393	Ridge Runnin' Roan-Singing	Tex Fletcher	5386	Soon We'll Be Going Home	Knippers Bros. Parker	5448	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5513	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5198	Cherry Breeze	Milton Brown & His Brownies	5198	Over the Santa Fe Trail	Sons of the Pioneers	5394	The Zebra Dan-Singing	Tex Fletcher	5387	How Beautiful Heaven Must Be	Knippers Bros. Parker	5449	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5514	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5199	Cherry Breeze	Milton Brown & His Brownies	5199	Over the Santa Fe Trail	Sons of the Pioneers	5395	Sheik of Araby	Carter Family	5388	Resting in the Current of His Love-Sacred	Shelton Bros. (Bob & Joe)	5450	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5515	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5200	Cherry Breeze	Milton Brown & His Brownies	5200	Over the Santa Fe Trail	Sons of the Pioneers	5396	Bonnie Blue Eyes-Singing	Carter Family	5389	Givein' Everything Away	Shelton Bros. (Bob & Joe)	5451	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5516	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5201	Cherry Breeze	Milton Brown & His Brownies	5201	Over the Santa Fe Trail	Sons of the Pioneers	5397	When Silver Threads Are Gold Again	Carter Family	5390	So Tired	Cliff Bruner's Texas Wanderers	5452	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5517	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5202	Cherry Breeze	Milton Brown & His Brownies	5202	Over the Santa Fe Trail	Sons of the Pioneers	5398	Bill the Bar Fly-Singing	Tex Ritter	5391	Under the Silvery Moon	Bruner's Texas Wanderers	5453	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5518	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5203	Cherry Breeze	Milton Brown & His Brownies	5203	Over the Santa Fe Trail	Sons of the Pioneers	5399	Headin' for the Rio Grande	Tex Ritter	5392	Don't Get Weary Children	D. Macon, K.S. McGee	5454	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5519	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5204	Cherry Breeze	Milton Brown & His Brownies	5204	Over the Santa Fe Trail	Sons of the Pioneers	5400	Jailhouse Lament	Tex Ritter	5393	He's Up with the Angels Now	Macon, K.S. McGee	5455	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5520	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5205	Cherry Breeze	Milton Brown & His Brownies	5205	Over the Santa Fe Trail	Sons of the Pioneers	5401	Honeysuckle Rose	Norman Phelps' Va. Rounders	5394	Mother, Look Down and Guide Me	Ilunas Bros.	5456	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5521	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5206	Cherry Breeze	Milton Brown & His Brownies	5206	Over the Santa Fe Trail	Sons of the Pioneers	5402	Bear's Gap	Norman Phelps' Va. Rounders	5395	That's When You Broke My Heart	Bruner's Texas Wanderers	5457	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5522	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5207	Cherry Breeze	Milton Brown & His Brownies	5207	Over the Santa Fe Trail	Sons of the Pioneers	5403	Betty Brown	Sally Foster & the Travelers	5396	Louise Louise Blues	Brown's Musical Brownies	5458	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5523	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5208	Cherry Breeze	Milton Brown & His Brownies	5208	Over the Santa Fe Trail	Sons of the Pioneers	5404	Why Must You Leave Me My Darling	Tex Ruby	5397	I Just Want Your Sincere	Brown's Musical Brownies	5459	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5524	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5209	Cherry Breeze	Milton Brown & His Brownies	5209	Over the Santa Fe Trail	Sons of the Pioneers	5405	Oh Kuntucky Love	R. Hughes & Dixie Vagabonds	5398	Mean Old Lonesome Blues	Buddy Jones	5460	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5525	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5210	Cherry Breeze	Milton Brown & His Brownies	5210	Over the Santa Fe Trail	Sons of the Pioneers	5406	Shinin' Bell on the Mountain	Hodges & Dixie Vagabonds	5399	Huntin' Blues	Buddy Jones	5461	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5526	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5211	Cherry Breeze	Milton Brown & His Brownies	5211	Over the Santa Fe Trail	Sons of the Pioneers	5407	Happy Day 3-Sacred	Royal Quartette	5400	I Can't Leave My Girl Behind	Freddie Fisher Band	5462	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5527	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5212	Cherry Breeze	Milton Brown & His Brownies	5212	Over the Santa Fe Trail	Sons of the Pioneers	5408	The Grand Old Story-Sacred	Royal Quartette	5401	Barbara-Polka	Freddie Fisher Band	5463	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5528	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5213	Cherry Breeze	Milton Brown & His Brownies	5213	Over the Santa Fe Trail	Sons of the Pioneers	5409	Sally Green	Milton Brown & His Brownies	5402	Shannon Waltz-Fiddle Band	East Texas Serenaders	5464	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5529	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5214	Cherry Breeze	Milton Brown & His Brownies	5214	Over the Santa Fe Trail	Sons of the Pioneers	5410	Alice Blue Gown	Milton Brown & His Brownies	5403	Arizona Stamp-Fiddle Band	East Texas Serenaders	5465	Where Golden Poppies Grow	Hugh & Shug's Radio Pals	5530	Where Golden Poppies Grow	Hugh & Shug's Radio Pals
5215	Cherry Breeze	Milton Brown & His Brownies	5215	Over the Santa Fe Trail	S												

OLD SOUTHERN SAGADO SINGERS
381 Stars In My Crown/Lord I'm BR 390
PAGE JUBILEE SINGERS
382 My Lord/What's Goin' On VI 20225
383 Haven of Rest/Steal Away VI 38511
COLONEL JOHN A. PATTER-Square Dance Fiddle
384 Olden Village Quadrill/Money Musk CO231
HANK PENNY RADIO COWBOYS -String Band
385 Yankee Doodle/Aint Gonna Rain VO 05067
386 Y Did I Cry/Lonesome Train BLK 06255
PILGRIM TRAVELERS-fine Spiritual Rytms
387 Stetson Out/Wonderful Time SPECIALTY
388 Jesus/Thank You Jesus SPECIALTY
389 It's A Blessing/Jesus Met SPECIALTY
390 Eternal Home/Jesus Is Only One SPECIALTY
391 Blessed Be The Name/Help Me Carry SPECIALTY
392 Hard Road To Travel/Ol Home SPECIALTY
PORT ARTHUR JUBILEES-string band
393 Texas Star/Roses In Sunset DE5839
FIDDLIN POWERS & FAMILY-Golden Age Folk
394 Ida Red/Old Joe Clark VI19434
PRARIE RAMBLERS -vocals with strings
395 Old Miss Moon/Back In A Year OK 06053
396 Down Lane Of Memory/We Will VO5002
LEW PRESTON & HIS MEN OF THE RANGE
397 Soldier Boy Stamp/Trouble Mind OK 06162
RAMBLING ROGUE-vocal with string band
398 Tender Hearted Sue/Only In Arms OK 6747
WAYNE RANEY with string band -KING label
399 Story Of Orphan/Live With Me/My There
400 Pardon My Whiskers/Ol Fish Matrimony
401 Want Home In Dixie/Fingers Crossed
402 Tear Down Mountains/Gone With Wind
RED RIVER DAVE sings
403 Convict's Rose/Red Caboose MUS 285
404 Home On Range/Range Still Same OK 0804
405 Dave Crockett/Let's Get Antenna's TNT
JIMMY REYARD OKLAHOMA BLAYBOYS
406 Let's Live & Love/You Come Up BB 7248
407 Bound To Look Like A Monkey BB 7481
408 Tulsa Waltz/Playboy Break BB 7371
DICK ROBERTSON sings
409 Grandmother's Rib/Alabama Home VRS5005
TEXAS JIM ROBERTSON sings
410 Last Page Of Mein Kampf/U BB330528
PAUL ROBESON sings
411 Ball In A Land/God Bless CO 17379
412 Were You There/Steal Away VI 19742
413 Ezekiel Saw Wheel/Lon's Cry VI 20604
414 Long Pull To Get There/Lulaby 26359
415 Deep River/Tell God Troubles VI 20793
EARL ROBINSON sings
416 Waiting/Walk In The Sun TOL DISC
417 One Little Job Part 3/Texas DISC
418 Song Of Freedom/Movin In DISC
CARSON ROBINSON
419 Rite Time In Nevada/He Come VRS5033
420 Pretty As A Picture/Thinking Of VRS5051
HOMER RODEHEAVER -sacred
421 Evening Prayer/He Knows My RAINBOW 1004
422 Church In Wildwood/Quartet RAINBOW 1016
423 When They Ring Golden Bells RAINBOW 1060
424 Sinner and The Song/Church SILVERTONE
COWBOY RODGERS sings
425 Little Joe/The Wrangler/Lene VRS5043
426 Ol Chilesm Trail/Ozark Trail VRS5044
ROY ROGERS with Cooley's Buckle Busters
427 Bird In Cage, Three Rallies etc DE5734
BETTY SANDERS a.o. 8y Jerry Silverman
428 Talk In A Summer/Lean Blues/HOOTENANNY
SANDHILLS SIXTEEN-fine spiritual
429 Septo Rebe Angel's Fear/Shine On VI20903
LEON SELPH BLUE RIDGE PLAYBOYS
430 Some Day/What Diff. Does It Make DE5663
431 Just Country Boy/Daisy May VO 05559
SHELTON BROS sing
432 Just Because No. 3/Givin' Every DE5367
433 Someday Baby/Girl Friend DE5645
RILEY SHEPARD-Cowboy Philosopher
434 Who He/Strike STERLING 205
SLIM TEX sings on Variety Label
435 Lonesome Road Blues/Mystery Of No. 5
SONS OF DIXIE sing 'Bluebird label'
436 Blue Eyes Don't Sparkle/Bugle Twang
SONS OF THE OZARKS-with string band
437 Sweet Iron Horse/Illinois/Blum BB502
SONS OF THE PIONEERS
438 No One Feels To/Grievin' Heart VI2018
439 Tears Drops In My Heart/U Dent VI20276
THE SOUTHERN AIREs-negro spirituals
440 De Down Moses/Swingin' Charlie DE2855
441 Steal Away To Jesus/Hobey Pray DE2856
SPINDALE QUARTET -sacred
442 Sweet Peace/Gift Of God's Love CO15541
STANLEY BROS & CLINCH MT. BOYS
443 White Dove/Gather Flowers CO 20577
TEXAS BILL STRENGTH
444 Was On Feels In You/Paper Boy CORAL
445 Black Coffee Bl/Lucky One 4STAR
SWEET VIOLET BOWS
446 Sweet Violets No. 2/Downy VO 03256
447 Hurry Johnny/Pot To Cook In 03402
448 Great To Meet A Friend/Now V003766

TUSKEGEE QUARTET
449 De Down Moses/Want To Be Like VI 20518
450 Golden Slippers/Heaven Song VI 20843
TWO WING TEMPLE with Rev. Utah Smith-great
451 Get 2 Wings/Glory To Jesus TWO WING
T. TEXAS TYLER
452 Tired Of It All/Kiss Me Like 4STAR
UTICA INSTITUTE JUBILEE SINGERS-Negro
453 Aint It A Shame/Watermelon VI21600
454 Standing In Need Of Prayer/Dont VI22159
DEACON UTLEY and the Smiles & Whiles Quartet
455 Jesus In Line/Haven For My Soul CO20511
BILL VERNON sings
456 Wrote Off The Circus Train/Letter VRS5113
WILEY WALKER & GENE SULLIVAN sings
457 Texas Buster/South Plains VO 05574
WARD SINGERS -great Negro Gospelers
458 Surely God Is Able/Need Thee SAV 4017
459 O Lord How Long/Farther On SAV 4048
460 Just One Moment/Tired SAV 4003
YORK BROS with string band
461 Dottie's Four Love/De/Long Time KING 881
462 Kill Her With Kindness/Re KING 901
EDDIE YOUNGER MOUNTAINERS-Old Time Dance
463 Me And Brother Joe/Barn Dance CLARION
MARTON ANDERSON Negro Spirituals
464 Heav'n/Motherless Child ROYAL 1765
465 Were U There/Gart Stay Away VI1966
466 Motherless Child/No Ways Trd VI1982
CAROLINA TAR HEELS (T. & S.)
467 Love Me Home/When Good Lord VI20931
CHARLES GABRIEL & RINGER RODEHEAVER
468 Home of Soul/Where Gates RAINBOW
CENTURY FAMILY
469 Monkey Out of Me/Jog Along VI40013
GRANT TRIO
470 No Fault Mine/Under Umbrella VI23667
C. GREENWAY'S SMOKEY MTINERS
471 Lovers Farewell/Dont Let DISC 682
JACK GUTHRIE & OKLAHOMANS
472 Oakie Boogie/Glenns Rain CAP341
KELLY HARRELL "V" but Plays Better
473 Broken Engagement/Molly Dear VI20280
BOB HARTER & HIS RANCHMEN
474 Rain In Valley/Cindy STERLING 211
BOYD HEATH
475 Smoke on Water/Rio Grande BB330522
476 Swallow Tail Coat/Walloo BB 330532
JOHN LEE HOOKER
477 Got To 4 U/Hurts Me So MODERN 876
HOOSIER HOT SHOTS "MELODY" label
478 Smoke Ur Eggs/Learned In College
479 Ur Driving Crazy/Teatsie M-01-68
480 Soon Rollin' Home/Jingle Bells
WILMOTH HOUDINI & ROYAL CALYPSO ORC
481 Had It Coming/Monkey Swing DE18005
482 Hot Dogs/Welcome Majesties DE18006
483 Johnny Take My Wife/Reesevelt Opens
CISCO HOUSTON
484 Philly Lawyer/Movin Gambler DISC 691
EDDIE JORDAN & EAST SIDE BOYS
485 Good Ol' Summer Time/Sidewalk VICTOR
PAUL HOWARD & COTTON PICKERS
486 Okla City/Somebody Elses CO 37204
OKIE JONES
487 Hail Billy Bessie/Heart Blind CO20780
KING ODOM 4TET "MUSGRAFT"
488 Jonah on Island/Livin' Humble M554
JEWEL KING
489 Dont Marry Soon/3x7 is 21 IMP5055
COLEY JONES
490 Drunkards Special/Elder's CO 14489
PEE WEE KING & GOLDEN WEST COWBOYS
491 Hear U Knockin'/To Gallen VI202366
LIGHT CRUST DOUGHOYS
492 Gals-A-Wig Bl/Ones 20ften VO 03926
HARLEY LUSE & BLUE RIDGE MT. BOYS
493 Miss Sawyer/Ark. Traveler TLP 1034
LEON McLAUFFE & WESTERN SING BAND
494 Tulsa Straight Ahead/Cowboy Majestic
FRANK & JAMES McGRAY "COQUEOR"
495 Homesick 4 Heaven/Jesus Lead C7729
MOGEE & ARDOIN
496 Value Opelousans/1 Step BR 80083
BROWNIE MOGEE & JOOK HOUSE ROCKERS
497 Blue Bird/My Confession HARLEM 2329
MEMPHIS SLIM
498 Country Girl/Treat Me MONEY 212
MILLER BOYS
499 Sweet Lady/White Church VAR 5093
CLYDE MOODY "KING" label
500 W. Va. Waltz/Use Sweetheart K968
CARLOS MONTOYA Pianeroc
501 Jeta/Rondena "ASCH 100-3
NEW DIXIE DEMONS
502 Afraid of Bees/Man What Band DE5292
NEW SINGERS - Marc Blittstein, piano
503 Internationals/Forward
504 Rise Up/In Praise of Learning-Th or
BOB NEWMAN "EY" condition KING label
505 Lefty's Hush/Lonesome Drivers K945
506 Lonesome Sailors Dream/Around K1057

JOHN JACOBS NILES DISC
507 Ge Way Window/Jack O'Diamonds D706
NONFOLK JUBILEE 4TET *V/V#
508 Jesus Making Bed/Job DE 7481
509 I'm Pilgrim/Sweet Chariot PAR1804
510 Father Prepare Me/My Lord PAR1367
511 Crying Holy/Ezekiel PAR 1809 V
OLD FASHIONED REVIVAL HOUR 4TET
512 Unwashed Xions/Book of Ages SACRED
513 Town Bethlehem/Come Faithful "N
514 Jesus Loves Me/I'd Rather
515 Soldier of X/In Garden
SETH PARKER TRIO (VI 25028)
516 What Friend Jesus/Close Thee
RED PERKINS & KY. REDHEADS
517 Live Life I Love/One Name D.L. 5047
LEW PRESTON & MEN ON RANGE
518 Said Last Goodbye/No No OK 05710
CACTUS PRYOR & HIS PRICKLYPEARS
519 Cry of Dying Duck In Storm, etc.
520 Point of Order-The Senators 4 STAR
PETE HYDE -Mandolin & Guitar
521 Live To Be Fair/Bl Eyed BE 8581
RANCH BOYS
522 Home on Range/Red River DE 5045
RED RIVER DAVE
523 U'll Be My Sweetheart/Dont SAV3004
524 When Cuckett Met Rose/Caramba TNT
TEX ALPETER
525 Hi Noon/Go On, Get Out CAP 2120
526 Bad Bruma Bull/Rye Wiskey CAP20068
527 Teach Me/Teedie Dee Darlin' CAP40020
JACK RIVERS
528 Dear Ookie/Cherokee CAP 15166
FIDDLIN DOC ROBERTS TRIO "W"
529 Turkey In Straw/Dont Love MELODY
TEXAS JIM ROBERTSON
530 Texas Song/Ed In Old Paint VI27553
PAUL ROBESON
531 Goin To Ride Chariot/Lay Down VICTOR
CARSON ROBINSON "E-V#"
532 Old Gray Mare/Goin Back BB 30-0808
HOMER RODEHEAVER & DAN BEDDOE
533 City Unseen/Glaser Jesus RAINBOW
534 Heavenly Stranger/Tell Me "
"BLACK FACE" EDDIE ROSS Banjo
535 Rose Dog Trot/Ross Reel VI 18815
536 Double Shuffle/Juba VI 18926
RUSSIAN ART CHOIR
537 Song of Field/Village CO 581-D
RUSSIAN IMPERIAL SINGERS
538 Meadow Street Songs DE 2514
539 Vanished Youth/Soldier Song DE2515
540 Songs of the Reapers DE 2516
541 Sleeping Lake/Kaleenka DE 2517
542 Steppes/Evening Bells DE 2518
543 Family Quarrel/Birch Tree DE 2519
PADDY RYAN
544 Man That Waters Workers Beer, etc.
K. SCANLON Fiddle Solo
545 Medley of Reels/Jigs DIVA 2867
SELMA JUBILEE SINGERS
546 New Happy Man/I/Traveling DE 7628
SHELTON BROTHERS
547 3 Down & 4 A Wk/Hew Trouble DE5339
548 Golden Love/Answer to Orem DE5468
549 Mandy/Just Dont Care DE 5669
RILEY SHEPARD
550 Look In Eye/Love Letters KING547
551 Tararaboomtea/Oall Cabbage SIG1032
BOB SKYLES & SKYROCKETS
552 Goodby Adella/River DE 6017
SLY FOX
553 My 4 Women/Alley Music SPARK 112
HARME SMITH & SOUTHERN SWINGSTERS
554 Neary Trouble/Tomorrow VI 202196
RAY SMITH
555 Lonesome Truck Drivers Bl/ CORAL
SMITH'S SACRED SINGERS
556 Let Lower Lights Be Burning CO15257
SNUFFY SMITH & SNUFF DIPPERS
557 My Love Be True/So Long Baby
HANK SNOW & SINGING RANCH BOYS
558 U Pass Me By/Rhumba Boogie VI210431
559 Little Buddy/U Played Love VI203240
LEO SOLLEAU'S 4 ACES
560 Blue Eyes/Green Valley DE 5102
SONS OF THE PIONEERS (DE 46027)
561 Tumbin Tumbleweeds/Gal Water
SOUTHERN 4TET
562 Lullaby Bl/Hampden Rd Bl DIVA
SOUTHERN WONDERS
563 I'll Ever Stand/O Lord CO 14245
SPEER FAMILY
564 Goodby Old World/I'm Going BAMA
REDD STEWART
565 I've Ooided/Peeka Dee KING 921
OGIE STOCKARD & HIS WANDERERS
566 Twin Guitar Polka/OFA Bl KING500
The SOUTHERN AIREs
567 David Play Harp/Hall Jordan DE 2857
568 Ezekiel Saw Wheel/Jerico OE 2858
569 Gonna Shout/Trouble Ilve Seen DE2859
570 Yield Not/Abide W Me DE 3921

JUDGE STURDY'S ORC Oro, W. Oalla VI
571 Dan Tucker/Hiram's Valley Quadrille
SUN VALLEY TRIO
572 Hokay Fokay/Faddy's Wake 4STAR1505
JIMMY SWAN & RANGERS
573 Triffin On Me/I Lv U TRUMPET 177
AL TERRY
574 Goin Again/No No John HICKORY 1029
TEXAS WANDERERS
575 Walkin at End of Rd/Always Be DECA
DICK THOMAS
576 Ragtime Cowboy/Sleepy Head NATIO
577 Broken Heart/U Never NAT 5001
RUFUS HOUND DOG THOMAS, JR.
578 Bear Cat/Walkin In Rain SUN 181
TISTEE SISTERS
579 Silvery Stars/Master Let Me VI20980
FLOYD TILLMAN & FAVORITE PLAYBOYS
580 Why Treat Me/They Took DE 6030
581 Goodby Tomorrow/Finally Saw CO21004
TOMACCO TAGS "W"
582 Rose Covered Garden/Red Piggy BB8995
ERNEST TUDR
583 I'm Missing U/Walkin Floor DE 5958
584 Tomorrow Never Comes/Keep DE 6106
CAL TURNER "W" CHAMPTON 15630
585 Silvery Rio Grande/Little Old
ZEN TURNER KING
586 No More Nothin/Chew Tobacco Rag
WESLEY TUTTLE
587 Heartbreak Ridge/Tenn. Rose CAP1916
REV. M.L. THRASHER & GOSPEL SINGERS
588 Last Mile/Reap What Sow CO 15294
UNCLE HENRY'S ORIG KY MOUNTAINERS
589 Misery in Soul/Red Headed CAP40077
HARVIE JUNE VAN
590 Can Can Skirt/Sins Yesterday KING
FRANKIE WALLACE
591 Song Sorrow/Bl Yodel#3 CAMEO 3481
WANDERERS
592 1000 Miles/Nappy Birthday BB 5921
JIMMY WAKLEY *CAPITOL 1024
593 Under Anheuser Bush/Name Town Rag
594 If U'd B Mine/Heart Has Rm C2126
595 Wedding Bells/Slippin Round CAP. EV
BILLY WALKER
596 I U Hurt/I Had Dream CO 21037
DINDY WALKER
597 Pins & Needles/When My OE 6103
DUSTY WALKER
598 Peaches & Cream/Dont Need IMP8179
WEARY WILLIE
599 Springtime Rookies/When PER12517W
PAUL WESTMORELAND & PECOS RIVER BOYS
600 Okla. Bound/Texas Steel Guitar S.
JOSH WHITE
601 Ben Bens/U Know Baby APOLLO 170
602 Head Like Rock/Fare Thee Well ASCH348
603 Meat Ball/Outskirts Town ASCH 348
604 Left Deal in Mobile/Did U DE23475
605 Joshabill Bl/Dip His Finger OE24237
606 Jim Crow/Green Grass Growing DE 24240
607 One Sam Says/Exposure KEYNOTE514
608 Evil Hearted Man/Rain Sun " 542
609 Riddle Song/Whatotha KEYNOTE 543
WILEY & OENE
610 Change Mind/Slow Marching CO 20434
611 No Hope Love/U Little Sweet" 20520
612 Take Away Bl/K.C. Blues CO 37216
613 No Parting Word/Memory Picture CO
614 Want to Live & Love/Might OK6726
WILEY & HOGAN
615 Talk to Mom/Lenging SONORA 7003
SLIM WILLET & HIRSH HANOS
616 Love Song 2 U/Leif No 4star 1625
617 Red Rose/Live Young " 1637
CURLEY WILLIAMS & GA. PEACH PICKERS
618 Honey Be Love Me/Whole Hag CO20748
HANK WILLIAMS & DRIFTING COWBOYS
619 Love 4 U/Home No More LCM 11533
TAG WILLIAMS
620 To of Heartaches/By & By TRUMPET192
BOBBY WILLIAMSON
621 I Need Everything/Where Were VI205288
FOY WILLING & RIDERS OF PURPLE SAGE
622 Kissin Her Now/What'll I Get LAJ6013
BOB WILLS & TEXAS PLAYBOYS E/V
623 Swing Bl/Steel Guitar Rag OK 03394
JOHNNY LEE WILLS
624 Talk Cow Bl/I'm Sorry DE 46012
625 Late Eva Bl/Square Dance DE 46053 EV
626 Texas Sandman/Lazy John DE 46054
627 Green Grow Lilaos/Queen DE 46064
628 I Never Knew/Who's Gonna DE46070
JIM WILSON
629 Pins 4 Diveroe/Daddy, U Know MER70635
SHEB WOOLEY
630 Love Merryground/Texas Tangle LHM
GERRY WRIGHT
631 I Saw E Sam/Chichuahua FAVOR 105
YORK BROTHERS
632 Naezin Young Woman/Get Rumblin DE5913
633 Straight My Love/Prayer Tenite KING
634 Mr. Midnight/Bl in Spring KING 1324

gurdyloo

is a specialized folk music magazine consisting mainly of news and comments on the New York urban folksinging scene, with informal commentaries on local concerts, various trivia, and items intended to entertain and amuse the urban folk music enthusiast.

20-odd pages - mimeographed with photo covers.

Published more or less monthly by

Lee Hoffman
basement
54 E 7th St
New York 3,
New York

Send 15¢ for a sample copy.
Seven issue subscription - \$1.00.

Have you seen CARAVAN?

IF YOU HAVE AN INTEREST IN FOLK OR COUNTRY MUSIC, OR ARE A COLLECTOR OF FOLK AND HILLBILLY RECORDS, YOU SHOULD BE READING CARAVAN, THE MOST VITAL NON-SCHOLARLY FOLK MUSIC PUBLICATION IN THE WORLD TODAY.

IN THE PAST YEAR CARAVAN READERS HAVE BEEN TREATED TO ARTICLES BY EXPERTS IN EVERY FIELD OF FOLK MUSIC--INCLUDING MACEDWARD LEACH, JOHN GREENWAY, JOHN EDWARDS, PETE SEEGER, AND ARCHIE OREEN.

THE CURRENT CARAVAN (JUNE-JULY, #17) FEATURES A BIOGRAPHY AND COMPLETE DISCOGRAPHY OF BUELL KAZEE BY JOHN EDWARDS. THE NEXT ISSUE WILL CONTAIN A SIMILAR FEATURE BY JOE NICHOLAS ON UNCLE DAVE MACON.

EVERY ISSUE OFFERS REGULAR REPORTS ON THE MAJOR FOLK FESTIVALS IN THE COUNTRY, REVIEWS OF

POST OFFICE BOX 126 • VILLAGE STATION
NEW YORK 14 • NEW YORK

Please enter my subscription to CARAVAN starting with the issue circled below. I enclose:
\$2.00 for 6 issues.
\$4.00 for 12 issues (one year).

name _____
number _____ street _____
zone _____ city _____ state _____

#12 13 14 15 16 17 (Current)

BOOKS, RECORDS, AND CONCERTS, STIMULATING ARTICLES, AND NEWS NOTES ABOUT FOLK SONG GROUPS AND ORGANIZATIONS.

SUBSCRIBE NOW. SIX ISSUES--\$2.00

12 ISSUES---\$4.00 (CARAVAN GOES TO A

MONTHLY SCHEDULE IN OCTOBER.)

SINGLE COPIES--35¢ PLUS 5¢ POSTAGE.

BACK ISSUES AVAILABLE FROM #12 (AUG-SEPT '57) ON.

Abbreviations used in the AUCTION Record Label:

AC	ACTUAL	MT	METAL
AD	ADDITIONAL	NI	NON-INDUSTRIAL
AL	ALUMINUM	JO	JAPANESE
AM	AMERICAN	JE	JEWELRY
AP	APPROXIMATE	JM	JEWELRY MANUFACTURER
AS	ASBESTOS	JN	JEWELRY NEARBY
AT	ATOMIC	JL	JEWELRY LITHOGRAPH
BE	BEARING	JR	JEWELRY REPAIR
BL	BLANK	JU	JEWELRY JEWELRY
BO	BOILER	KA	KAYAK
BR	BROWN	KE	KENNEL
BU	BURIAL	LI	LITHOGRAPH
CA	CADILLAC	LU	LITHOGRAPH
CB	CADILLAC	MA	MAGNETIC
CC	CADILLAC	MC	MAGNETIC
CD	CADILLAC	MD	MAGNETIC
CE	CADILLAC	ME	MAGNETIC
CF	CADILLAC	MF	MAGNETIC
CG	CADILLAC	MG	MAGNETIC
CH	CADILLAC	MH	MAGNETIC
CI	CADILLAC	MI	MAGNETIC
CJ	CADILLAC	ML	MAGNETIC
CK	CADILLAC	MM	MAGNETIC
CL	CADILLAC	MN	MAGNETIC
CM	CADILLAC	MO	MAGNETIC
CN	CADILLAC	MP	MAGNETIC
CO	CADILLAC	MQ	MAGNETIC
CP	CADILLAC	MR	MAGNETIC
CQ	CADILLAC	MS	MAGNETIC
CR	CADILLAC	MT	MAGNETIC
CS	CADILLAC	MU	MAGNETIC
CT	CADILLAC	MV	MAGNETIC
CU	CADILLAC	MW	MAGNETIC
CV	CADILLAC	MX	MAGNETIC
CW	CADILLAC	MY	MAGNETIC
CX	CADILLAC	MZ	MAGNETIC
CY	CADILLAC	NA	NATURAL
CZ	CADILLAC	NB	NATURAL
DA	CADILLAC	NC	NATURAL
DB	CADILLAC	ND	NATURAL
DC	CADILLAC	NE	NATURAL
DD	CADILLAC	NF	NATURAL
DE	CADILLAC	NG	NATURAL
DF	CADILLAC	NH	NATURAL
DG	CADILLAC	NI	NATURAL
DH	CADILLAC	NJ	NATURAL
DI	CADILLAC	NK	NATURAL
DJ	CADILLAC	NL	NATURAL
DK	CADILLAC	NM	NATURAL
DL	CADILLAC	NN	NATURAL
DM	CADILLAC	NO	NATURAL
DN	CADILLAC	NP	NATURAL
DO	CADILLAC	NQ	NATURAL
DP	CADILLAC	NR	NATURAL
DQ	CADILLAC	NS	NATURAL
DR	CADILLAC	NT	NATURAL
DS	CADILLAC	NU	NATURAL
DT	CADILLAC	NV	NATURAL
DU	CADILLAC	NW	NATURAL
DV	CADILLAC	NX	NATURAL
DW	CADILLAC	NY	NATURAL
DX	CADILLAC	NZ	NATURAL
DY	CADILLAC	OA	NATURAL
DA	CADILLAC	OB	NATURAL
DB	CADILLAC	OC	NATURAL
DC	CADILLAC	OD	NATURAL
DD	CADILLAC	OE	NATURAL
DE	CADILLAC	OF	NATURAL
DF	CADILLAC	OG	NATURAL
DG	CADILLAC	OH	NATURAL
DH	CADILLAC	OI	NATURAL
DI	CADILLAC	OJ	NATURAL
DJ	CADILLAC	OK	NATURAL
DK	CADILLAC	OL	NATURAL
DL	CADILLAC	OM	NATURAL
DM	CADILLAC	ON	NATURAL
DN	CADILLAC	OO	NATURAL
DO	CADILLAC	OP	NATURAL
DP	CADILLAC	OQ	NATURAL
DQ	CADILLAC	OR	NATURAL
DR	CADILLAC	OS	NATURAL
DS	CADILLAC	OT	NATURAL
DT	CADILLAC	OU	NATURAL
DU	CADILLAC	OV	NATURAL
DV	CADILLAC	OW	NATURAL
DW	CADILLAC	OX	NATURAL
DX	CADILLAC	OY	NATURAL
DY	CADILLAC	OZ	NATURAL
DA	CADILLAC	PA	NATURAL
DB	CADILLAC	PB	NATURAL
DC	CADILLAC	PC	NATURAL
DD	CADILLAC	PD	NATURAL
DE	CADILLAC	PE	NATURAL
DF	CADILLAC	PF	NATURAL
DG	CADILLAC	PG	NATURAL
DH	CADILLAC	PH	NATURAL
DI	CADILLAC	PI	NATURAL
DJ	CADILLAC	PJ	NATURAL
DK	CADILLAC	PK	NATURAL
DL	CADILLAC	PL	NATURAL
DM	CADILLAC	PM	NATURAL
DN	CADILLAC	PN	NATURAL
DO	CADILLAC	PO	NATURAL
DP	CADILLAC	PP	NATURAL
DQ	CADILLAC	PQ	NATURAL
DR	CADILLAC	PR	NATURAL
DS	CADILLAC	PS	NATURAL
DT	CADILLAC	PT	NATURAL
DU	CADILLAC	PV	NATURAL
DV	CADILLAC	PW	NATURAL
DW	CADILLAC	PX	NATURAL
DX	CADILLAC	PY	NATURAL
DY	CADILLAC	PZ	NATURAL
DA	CADILLAC	QA	NATURAL
DB	CADILLAC	QB	NATURAL
DC	CADILLAC	QC	NATURAL
DD	CADILLAC	QD	NATURAL
DE	CADILLAC	QE	NATURAL
DF	CADILLAC	QF	NATURAL
DG	CADILLAC	QG	NATURAL
DH	CADILLAC	QH	NATURAL
DI	CADILLAC	QI	NATURAL
DJ	CADILLAC	QJ	NATURAL
DK	CADILLAC	QK	NATURAL
DL	CADILLAC	QL	NATURAL
DM	CADILLAC	QM	NATURAL
DN	CADILLAC	QN	NATURAL
DO	CADILLAC	QO	NATURAL
DP	CADILLAC	QP	NATURAL
DQ	CADILLAC	QR	NATURAL
DR	CADILLAC	QS	NATURAL
DS	CADILLAC	QT	NATURAL
DT	CADILLAC	QU	NATURAL
DU	CADILLAC	QV	NATURAL
DV	CADILLAC	QW	NATURAL
DW	CADILLAC	QX	NATURAL
DX	CADILLAC	QY	NATURAL
DY	CADILLAC	QZ	NATURAL
DA	CADILLAC	RA	NATURAL
DB	CADILLAC	RB	NATURAL
DC	CADILLAC	RC	NATURAL
DD	CADILLAC	RD	NATURAL
DE	CADILLAC	RE	NATURAL
DF	CADILLAC	RF	NATURAL
DG	CADILLAC	RG	NATURAL
DH	CADILLAC	RH	NATURAL
DI	CADILLAC	RI	NATURAL
DJ	CADILLAC	RJ	NATURAL
DK	CADILLAC	RK	NATURAL
DL	CADILLAC	RL	NATURAL
DM	CADILLAC	RM	NATURAL
DN	CADILLAC	RN	NATURAL
DO	CADILLAC	RO	NATURAL
DP	CADILLAC	RP	NATURAL
DQ	CADILLAC	RQ	NATURAL
DR	CADILLAC	RR	NATURAL
DS	CADILLAC	RS	NATURAL
DT	CADILLAC	RT	NATURAL
DU	CADILLAC	RU	NATURAL
DV	CADILLAC	RV	NATURAL
DW	CADILLAC	RW	NATURAL
DX	CADILLAC	RX	NATURAL
DY	CADILLAC	RY	NATURAL
DA	CADILLAC	RZ	NATURAL
DB	CADILLAC	SA	NATURAL
DC	CADILLAC	SB	NATURAL
DD	CADILLAC	SC	NATURAL
DE	CADILLAC	SD	NATURAL
DF	CADILLAC	SE	NATURAL
DG	CADILLAC	SF	NATURAL
DH	CADILLAC	SH	NATURAL
DI	CADILLAC	SI	NATURAL
DJ	CADILLAC	SJ	NATURAL
DK	CADILLAC	SK	NATURAL
DL	CADILLAC	SL	NATURAL
DM	CADILLAC	SM	NATURAL
DN	CADILLAC	SN	NATURAL
DO	CADILLAC	SO	NATURAL
DP	CADILLAC	SP	NATURAL
DQ	CADILLAC	SQ	NATURAL
DR	CADILLAC	SR	NATURAL
DS	CADILLAC	SS	NATURAL
DT	CADILLAC	ST	NATURAL
DU	CADILLAC	SU	NATURAL
DV	CADILLAC	SV	NATURAL
DW	CADILLAC	SW	NATURAL
DX	CADILLAC	SX	NATURAL
DY	CADILLAC	SY	NATURAL
DA	CADILLAC	SZ	NATURAL
DB	CADILLAC	TA	NATURAL
DC	CADILLAC	TB	NATURAL
DD	CADILLAC	TC	NATURAL
DE	CADILLAC	TD	NATURAL
DF	CADILLAC	TE	NATURAL
DG	CADILLAC	TF	NATURAL
DH	CADILLAC	TH	NATURAL
DI	CADILLAC	TI	NATURAL
DJ	CADILLAC	TJ	NATURAL
DK	CADILLAC	TK	NATURAL
DL	CADILLAC	TL	NATURAL
DM	CADILLAC	TM	NATURAL
DN	CADILLAC	TN	NATURAL
DO	CADILLAC	TO	NATURAL
DP	CADILLAC	TP	NATURAL
DQ	CADILLAC	TQ	NATURAL
DR	CADILLAC	TR	NATURAL
DS	CADILLAC	TS	NATURAL
DT	CADILLAC	TT	NATURAL
DU	CADILLAC	TU	NATURAL
DV	CADILLAC	TV	NATURAL
DW	CADILLAC	TW	NATURAL
DX	CADILLAC	TX	NATURAL
DY	CADILLAC	TY	NATURAL
DA	CADILLAC	TZ	NATURAL
DB	CADILLAC	UA	NATURAL
DC	CADILLAC	UB	NATURAL
DD	CADILLAC	UC	NATURAL
DE	CADILLAC	UD	NATURAL
DF	CADILLAC	UE	NATURAL
DG	CADILLAC	UF	NATURAL
DH	CADILLAC	UH	NATURAL
DI	CADILLAC	UI	NATURAL
DJ	CADILLAC	UJ	NATURAL
DK	CADILLAC	UK	NATURAL
DL	CADILLAC	UL	NATURAL
DM	CADILLAC	UM	NATURAL
DN	CADILLAC	UN	NATURAL
DO	CADILLAC	UO	NATURAL
DP	CADILLAC	UP	NATURAL
DQ	CADILLAC	UQ	NATURAL
DR	CADILLAC	UR	NATURAL
DS	CADILLAC	US	NATURAL
DT	CADILLAC	UT	NATURAL
DU	CADILLAC	UU	NATURAL
DV	CADILLAC	UV	NATURAL
DW	CADILLAC	UW	NATURAL
DX	CADILLAC	UX	NATURAL
DY	CADILLAC	UY	NATURAL
DA	CADILLAC	UZ	NATURAL
DB	CADILLAC	VA	NATURAL
DC	CADILLAC	VB	NATURAL
DD	CADILLAC	VC	NATURAL
DE	CADILLAC	VD	NATURAL
DF	CADILLAC	VE	NATURAL
DG	CADILLAC	VF	NATURAL
DH	CADILLAC	VH	NATURAL
DI	CADILLAC	VI	NATURAL
DJ	CADILLAC	VJ	NATURAL
DK	CADILLAC	VK	NATURAL
DL	CADILLAC	VL	NATURAL
DM	CADILLAC	VM	NATURAL
DN	CADILLAC	VN	NATURAL
DO	CADILLAC	VO	NATURAL
DP	CADILLAC	VP	NATURAL
DQ	CADILLAC	VQ	NATURAL
DR	CADILLAC	VR	NATURAL
DS	CADILLAC	VS	NATURAL
DT	CADILLAC	VT	NATURAL
DU	CADILLAC	VU	NATURAL
DV	CADILLAC	VV	NATURAL
DW	CADILLAC	VW	NATURAL
DX	CADILLAC	VX	NATURAL
DY	CADILLAC	VY	NATURAL
DA	CADILLAC	VZ	NATURAL
DB	CADILLAC	WA	NATURAL
DC	CADILLAC	WB	NATURAL
DD	CADILLAC	WC	NATURAL
DE	CADILLAC	WD	NATURAL
DF	CADILLAC	WE	NATURAL
DG	CADILLAC	WF	NATURAL
DH	CADILLAC	WH	NATURAL
DI	CADILLAC	WI	NATURAL
DJ	CADILLAC	WJ	NATURAL
DK	CADILLAC	WK	NATURAL
DL	CADILLAC	WL	NATURAL
DM	CADILLAC	WM	NATURAL
DN	CADILLAC	WN	NATURAL
DO	CADILLAC	WO	NATURAL
DP	CADILLAC	WP	NATURAL
DQ	CADILLAC	WQ	NATURAL
DR	CADILLAC	WR	NATURAL
DS	CADILLAC	WS	NATURAL
DT	CADILLAC	WT	NATURAL
DU	CADILLAC	WU	NATURAL
DV	CADILLAC	WV	NATURAL
DW	CADILLAC	WW	NATURAL
DX	CADILLAC	WX	NATURAL
DY	CADILLAC	WY	NATURAL
DA	CADILLAC	WZ	NATURAL
DB	CADILLAC	XA	NATURAL
DC	CADILLAC	XB	NATURAL
DD	CADILLAC	XC	NATURAL
DE	CADILLAC	XD	NATURAL
DF	CADILLAC	XE	NATURAL
DG	CADILLAC	XF	NATURAL
DH	CADILLAC	XH	NATURAL
DI	CADILLAC	XI	NATURAL
DJ	CADILLAC	XJ	NATURAL
DK	CADILLAC	XK	NATURAL
DL	CADILLAC	XL	NATURAL
DM	CADILLAC	XM	NATURAL
DN	CADILLAC	XN	NATURAL
DO	CADILLAC	XO	NATURAL
DP	CADILLAC	XP	NATURAL
DQ	CADILLAC	XQ	NATURAL
DR	CADILLAC	XR	NATURAL
DS	CADILLAC	XS	NATURAL
DT	CADILLAC	XT	NATURAL
DU	CADILLAC	XU	NATURAL
DV	CADILLAC	XV	NATURAL
DW	CADILLAC	XW	NATURAL
DX	CADILLAC	XX	NATURAL
DY	CADILLAC	XY	NATURAL
DA	CADILLAC	XZ	NATURAL
DB	CADILLAC	YA	NATURAL
DC	CADILLAC	YB	NATURAL
DD	CADILLAC	YC	NATURAL
DE	CADILLAC	YD	NATURAL
DF	CADILLAC	YE	NATURAL
DG	CADILLAC	YF	NATURAL
DH	CADILLAC	YH	NATURAL
DI	CADILLAC	YI	NATURAL
DJ	CADILLAC	YJ	NATURAL
DK	CADILLAC	YK	NATURAL
DL	CADILLAC	YL	NATURAL
DM	CADILLAC	YM	NATURAL
DN	CADILLAC	YN	NATURAL
DO	CADILLAC	YO	NATURAL
DP	CADILLAC	YP	NATURAL
DQ	CADILLAC	YQ	NATURAL
DR	CADILLAC	YR	NATURAL
DS	CADILLAC	YS	NATURAL
DT	CADILLAC	YT	NATURAL
DU	CADILLAC	YU	NATURAL
DV	CADILLAC	YV	NATURAL
DW	CADILLAC	YW	NATURAL
DX	CADILLAC	YX	NATURAL
DY	CADILLAC	YY	NATURAL
DA	CADILLAC	YZ	NATURAL
DB	CADILLAC	ZA	NATURAL
DC	CADILLAC	ZB	NATURAL
DD	CADILLAC	ZC	NATURAL
DE	CADILLAC	ZD	NATURAL
DF	CADILLAC	ZE	NATURAL
DG	CADILLAC	ZF	NATURAL
DH	CADILLAC	ZH	NATURAL
DI	CADILLAC	ZI	NATURAL
DJ	CADILLAC	ZJ	NATURAL
DK	CADILLAC	ZK	NATURAL
DL	CADILLAC	ZL	NATURAL
DM	CADILLAC	ZM	NATURAL
DN	CADILLAC	ZN	NATURAL
DO	CADILLAC	ZO	NATURAL
DP	CADILLAC	ZP	NATURAL
DQ	CADILLAC	ZQ	NATURAL
DR	CADILLAC	ZR	NATURAL
DS	CADILLAC	ZS	NATURAL
DT	CADILLAC	ZT	NATURAL
DU	CADILLAC	ZU	NATURAL
DV	CADILLAC	ZV	NATURAL
DW	CADILLAC	ZW	NATURAL
DX	CADILLAC	ZX	NATURAL
DY	CADILLAC	ZY	NATURAL
DA	CADILLAC	ZZ	NATURAL

record research

PUBLISHED BI-MONTHLY AT
131 HART STREET
BROOKLYN 6, N.Y.

EDITORS

BOB COLTON
LEN KUNSTADT

STAFF

WALTER C. ALLEN	SHELDON HARRIS
WOODY BACKENSTO	FRANK KELLY
JOHN H. BAKER	CARL KENDZIORA
PAUL CHAROSH	ANTHONY ROTANTE
SAMUEL B. CHARTERS	ERNIE SMITH
ROGER DUNN	HARRISON SMITH
RICHARD DUNAGE	JOHN STEINER
HAROLD FLAKSER	JAMES VAZULAS
BARRY HANSRY	RAT WILE
MIKE ZACCAGNINO	

REPRESENTATIVE IN GREAT BRITAIN